

**Victoria and Albert Museum**

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**LEARNING & VISITOR SERVICES DIVISION  
ANNUAL REPORT 2000/1**

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**LEARNING & VISITOR SERVICES DIVISION ANNUAL REPORT**  
**1 APRIL 2000 – 31 MARCH 2001**

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## 1. EXECUTIVE SUMMARY

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- 1.1 Introduction.** Two key developments in 2000/1 were the approval of the Learning Strategy by Trustees and the amalgamation of the Education Department and the Visitor Services Section to create the Learning & Visitor Services (LVS) Division.
- 1.2 Booked programmes.** The Division offered a growing programme of booked education services, including In-Service Courses for 531 teachers and Whole School Development Days for 188 teachers. Altogether on a total of 123 days around 800 people attended adult courses (each lasting from a few days up to a year) and over 2,200 people attended conferences and study days. The Wednesday Late View and the Proms concerts grew in popularity, and booked services for young people, people with disabilities and other priority groups for Government, such as the Chinese community, also expanded. The programme for *Brand.new* and work with language and literacy groups were other examples of rapid development.
- 1.3 Unbooked programmes and services.** The V&A offers the most extensive programme of drop-in activities of any museum in the UK. Visitors on volunteer-guided tours once more increased as a percentage of total V&A visitors, defying the decline in overall visitor numbers by maintaining attendance. Wednesday evening services expanded, and the numbers attending adult drop-in events increased to over 50,000 visitors over the year. The first mobile activity units were installed in the galleries in March 2001, and the *What to See* guide was an immediate success with visitors at the entrances. Staff contributed to a wide range of new gallery and exhibition projects, including the British Galleries, *Japan 2001*, *Art Nouveau*, the Canon Gallery and *Brand.new*, as well as the Contemporary programmes.
- 1.4 Outreach programmes.** The Division ran active outreach programmes for each major temporary exhibition (*Art Nouveau*, *Brand.new* and *Inventing New Britain: The Victorian Vision*). Youth outreach achieved contact with about 5,000 young people in person or by newsletter, whilst the *Shamiana* touring exhibition was seen by approximately 67,000 people. The grant of funds from the Heritage Lottery enabled the Museum to establish a sustained relationship with the Sikh, Chinese and African-Caribbean communities and the Sacred Spaces initiative achieved contact with over 200 people of different faith backgrounds. The division also provided advice and support to Bethnal Green in its outreach to its own community.
- 1.5 Public booking and information services.** The total number of people visiting in booked groups fell slightly from the record levels of 1999/00, mainly because of the continued closure of the British Galleries. However, the number of groups visiting stayed more or less steady. Numbers using the Boilerhouse lunchroom and the cloakroom increased to over 30,000 during the year. The Dress Collection again was overwhelmingly the most popular gallery with booked groups visiting the V&A. Over 17,000 telephone enquiries/bookings were received by the LVS office over the year, an average of over 70 per working day. 130,000 items were mailed out by the Division over the year.
- 1.6 Visitor services and admissions.** The staff of Visitor Services began preparations for possible free entry in 2001. The Antiques Roadshow (like the Proms later in the year) was a success with audiences and provided valuable media coverage for the Museum.

- 1.7 Services for the museum and related sectors.** The Division's staff contributed to a wide range of national agencies and national initiatives, including work for QUEST, Resource and DCMS. Staff also taught on museology courses at a wide range of universities in the UK.
- 1.8 Research and evaluation.** Two major funded research projects - one for DfES on support of teachers in their use of museums, and one funded by the European Commission on museums and keyworkers in community education - moved towards their conclusion in the year following this. Other research projects included ones on museum orientation, repeat visitors, and evaluations of interactives in the British Galleries.
- 1.9 Services to the Museum.** New initiatives included extension of booking services to Contemporary programmes and events. Total education room bookings fell slightly to 1,476 in 2000/01 from their peak of 1,551 in 1999/00, reflecting in part the numbers of vacant posts in the Division and consequent reduced numbers of some types of events. On the other hand the Lecture Theatre was at its busiest ever for bookings, achieving over 70% usage over the seven day week. Demand for audio-visual services was also at its highest. The Learning Resources Centre and the services of the Divisional Editor were in continued demand.
- 1.10 Staff and training.** There was a high level of staff turnover in the year in almost every section. Those who left for new posts included the Head of Visitor Services. New internally organised training programmes for Divisional staff were arranged and fresh training was organised for volunteer guides and lecturers.
- 1.11 Financial development.** The Division achieved its highest ever levels of sponsorship (£301,000) and the highest level of generated income (£274,000). In part, this reflected the inclusion of both the Visitor Services and the Education Department's programmes in one allocation.

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## 2. INTRODUCTION

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### 2.1 Development

**2.1.1 Development of the Division.** The year 2000/1 saw a radical reorganisation of the Divisional staffing. As a consequence of the departure of Robin Cole-Hamilton, Head of Public Affairs, to the British Council, a new division - Learning & Visitor Services - was created in order to integrate many of the key contacts between the Museum and its visitors into what became a more seamless service.

**2.1.2 Contributing to Museum development.** The year also saw the Museum rapidly develop its policies and strategy in response to Government initiatives and the expectations of audiences.

With the Marketing Department, the Division worked to create a new classification of visitors that has now been adopted by the Museum for all its major projects and for future audience research. The six basic categories (children with families, schools, students, professionals in the creative industries and education, community groups, and interested adults - including UK and overseas tourists) reflect types of usage of the Museum, and can be cross-categorised by age, geographical location, ethnicity, frequency of visit and socio-economic status, as well as by other key features. This is the first time that the Museum has had a common audience framework with which to work.

This was also the last full year in which four staff of the Division worked together on secondment to the British Galleries (which was later to open in November 2001). The Division's contribution to gallery project continues to grow, as the development of new galleries continues apace.

### 2.2 The Learning Strategy

**2.2.1** In March 2001 the Board of Trustees approved the Learning Strategy following extensive consultation by the Division with colleagues in other departments. The key change proposed by the Strategy is that public learning, as a core Museum function, should be co-ordinated and planned across the whole Museum. Although the Learning & Visitor Services Division has a leadership role in delivery of the Strategy, other departments (such as Collections and Personnel for example) also have key responsibilities.

The main challenge over the next few years will be to clarify the actions needed to implement the Strategy, to obtain the resources needed and plan for its implementation, and to train and develop Museum staff to fulfil their important public educational role.

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## 3. BOOKED PROGRAMMES

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### 3.1 Introduction

- 3.1.1** The V&A through the Learning & Visitor Services Division provides a substantial programme of booked events for visitors. Drawing on support from colleagues in other departments, we have developed, promoted and delivered courses, study days, conferences, workshops and events for visitors with a broad range of interests and needs, and have encouraged them to study our collections in greater depth.
- 3.1.2** *Inspired By* in its second year has doubled its level of participation and activities have been run for older learners, groups from different faiths and Language and Literacy projects. There has been some initial work with the Lottery-funded African-Caribbean project. An innovative project to set up youth guides got off to a successful start and photography workshops for young people and for visually impaired people have attracted attention.
- 3.1.3** On-going programmes have attracted many visitors. Textiles continues to be a topic for conferences and study days with great pulling power and our two Year Courses have recruited well. Evaluation of our events continues to allow us to develop and tailor our activities to the needs of our visitors.

### 3.2 Programmes for schools and teachers

- 3.2.1 In-Service Training for Teachers.** Courses are run at the V&A to develop teachers' ability to use V&A and other museum collections in teaching the National Curriculum and post-16 courses. A wide range of teachers' courses were offered this year to enable as many teachers as possible to participate. Two events, a one-day course and an evening for educators, were organised to support the *Art Nouveau* exhibition. Both were very well attended and included lectures by curators involved with the exhibition. This exhibition was also the focus for a new initiative - a sixth form study day which attracted 43 A-level and International Baccalaureate students and involved research in the exhibition and group discussion.

A course for specialist photography teachers based in the Canon Gallery and the Print Room resulted in the participating teachers forming a professional group aimed at sharing information and expertise. A course entitled *Book Art* was run in collaboration with National Art Library (NAL) Special Collections. Teachers attending this course committed to undertake a project with their students to produce artwork which will be displayed in the V&A from July to September 2001.

- 3.2.2. INSET courses.** Of the nine courses offered, eight ran and these attracted a total of 504 individuals. Evaluation forms showed overall a very high level of satisfaction. Numbers attending these eight courses were:

• <i>Art Nouveau Day Course</i>	18
• <i>Learning from Objects</i>	10
• <i>Photography at the V&amp;A</i>	14
• <i>Setting up a Classroom Museum</i>	10
• <i>Book Art</i>	8
• <i>Art Nouveau Evening for Educators</i>	213
• <i>Brand.new Evening for Educators</i>	214
• <i>Whose Interpretations?</i>	17
<b>Total</b>	<b>504</b>

**3.2.3 Whole School Professional Development Days.** Eight primary schools booked days on which the whole staff attended a course tailored to their own needs. These days bring staff together in a focused and enjoyable way to look at museum-related educational projects. Subjects covered this year included learning from objects, drawing, setting up a classroom museum, maths through Islamic art, literacy and storytelling. Of the 188 teachers who attended, many had not been to the V&A before but were inspired by the course to bring pupils on visits. Participant evaluations were very positive. Whole School Professional Development Days continue to attract more demand than we can deal with.

**3.2.4 Workshops for schools in the Nehru Gallery.** In February and March 2001, 11 primary schools visited the Museum to take part in a literacy workshop in the Nehru Gallery. Details of the project were sent to primary schools in six London boroughs and over 60 schools expressed an interest. Participating schools came from the boroughs of Hackney, Islington, Southwark, Hammersmith and Fulham, Kensington and Chelsea, and Haringey. The workshops were aimed at Years 5 and 6 and focused on developing story writing skills using the Museum's collection of Indian art as a stimulus. Arti Prashar, a professional storyteller, set the scene for each workshop by telling a story about one of the leading Mughal emperors, Akbar the Great. Following this, pupils used the collection of Mughal miniature paintings in the Nehru Gallery to inspire their own stories that they began in the Museum and completed back at school. The workshops were designed to support three curriculum areas, English (especially listening, speaking and writing skills), History (Britain and the wider world in Tudor times) and Art and Design. The purpose of the workshops was to test out the effectiveness of this type of service for schools, for comparison with other forms of support for school

## Summary of bookings for schools

	98/99		99/00		00/01	
	Groups/ Events	Individuals	Groups/ Events	Individuals	Groups/ Events	Individuals
INSET courses	9	139	9	91	6	77
Preparatory sessions for 50 schools project	4	97	-	-	-	-
Joint teachers and lecturers evenings	3	539	3	481	2	454
Whole School Professional Development Days	3	71	3	42	8	188
Courses for PDCs, ITT and overseas teachers	4	44	1	15	-	-
School teaching or workshop sessions in galleries	48 days	1,530	-	-	12	404

### 3.3 Adult academic and general programmes

**3.3.1 Introduction.** The adult courses lecture programme continued to deliver a wide range of courses in the history of art and design to its target audiences of independent adult learners, enthusiastic beginners and Open University students. The course programme offers a formal environment in which independent adult learners can focus on particular aspects of the Museum's collections. In this year, the Year Courses continued to run alongside a series of short courses and projects such as the Post-16 Photography project. The courses organiser Amanda Sharkey left the Museum in September and was replaced by Ann Dooley in November 2000.

**3.3.2 Year Courses.** The year-long courses continued to attract a strong student base. *The Arts of Late Medieval and Early Renaissance Europe: 1250-1500* completed its seventh year, maintaining good attendance figures throughout. *The Visual Arts in Europe: 1720-1920* course, now in its second year, went from strength to strength with an average attendance of 70 in the autumn and spring terms. The summer term average of 45 students has improved from 27 the previous year. The certificate programme has continued to attract a maximum of 15 students on each of the courses. Certificate option students often go on to further study at Christies, the Courtauld Institute or Birkbeck College.

**3.3.3 Short Courses.** Highlights of the year included the following courses:

- *The Work of An Angel: Medieval Manuscript Illumination*; 4 to 7 April 2000.
- *Mosaic for Beginners*; 7 and 24 June 2000.
- *Art Nouveau: The Style, The Age*; 18 to 21 July 2000.
- *Approaching the Contemporary*; 16 October to 20 November 2000.

- *Post-16 Exhibition Evening*; 17 January 2001.
- *The Meaning of Medieval Art: A Study of Iconography and Symbolism*, 11 to 14 December 2000.
- Asian Arts Evening Course, *East Asia: The Arts of China, Korea and ??????????*; 27 September to 29 November 2000.
- V&A Summer Course, *The History of Art and Architecture in the West* continued to offer students a 20-day foundation course; 24 July to 18 August 2000.
- Open University Study Day. Initiatives begun in previous years continued; 8 July 2000.

### Summary of bookings for adult courses<sup>1</sup>

	98/99		99/00		00/01	
	Courses	Individuals	Courses	Individuals	Courses	Individuals
<b>Year Course: Medieval and Renaissance (average termly recruitment)</b>	1	57 49 53	1	47 49 57	1	49 67 64
<b>Year Course: Modern Arts<sup>2</sup> (average termly recruitment)</b>	1	28 47 41	1	27 69 68	1	45 70 <sup>3</sup> 70 <sup>4</sup>
<b>Summer Course (total number of individuals recruited)</b>	1	172	1	260	1	180
<b>Short Courses (total number of individuals recruited for all short courses)</b>	3	532 <sup>5</sup>	4	266	5	255
<b>OU events</b>	1	44	1	64	1	60
<b>Asian Arts Evening Courses (average weekly recruitment)</b>	1	43	1	47	1	44

**3.3.4 Conferences and study days.** Three contrasting conferences maintained the V&A's academic profile during the year. The first, *The Material Culture of Christianity* which explored the role of objects and artefacts throughout the history of Christianity and across many cultures, drew memorable contributions from an array of international scholars including Professor Martin Biddle, Eamonn Duffy, Colleen McDonnell, Gavin Bailey and Dr David Stancliffe, the Bishop of Salisbury. The second, *Art Nouveau: Nature, History,*

<sup>1</sup> Due to the introduction of VISTA 3.2 for Windows, these figures have been entered manually as they cannot be appropriately extracted from VISTA.

<sup>2</sup> This was revised to *Visual Arts in Europe: 1720-1920* in September 1999.

<sup>3</sup> The high average of 70 occurs due to a number of occasions when volunteers attended with complimentary tickets.

<sup>4</sup> The high average of 70 occurs due to a number of occasions when volunteers attended with complimentary tickets.

<sup>5</sup> This figure is much higher than the previous year because the *Cutting Edge* short course was held in the Lecture Theatre with the intention of recruiting high numbers rather than being run in the Jean Muir Seminar Room which accommodates fewer people.

*Symbol*, coincided with the showing of the *Art Nouveau* exhibition and provided a major reappraisal of the scholarship in this field. There were three main themes, ‘The Nature of Things’, ‘Symbolism and Sexuality’ and ‘Urbanism and History’. Keynote addresses were given by Elaine Showalter, on ‘Sexuality in Art Nouveau’ and Eric Hobsbawm on ‘How to Live in the Metropolis’. The last conference, *Brand.new*, also accompanied a major exhibition and provided its capacity audience with a sequence of controversial and stimulating presentations on the global phenomenon of branding. Both days sparked lively debate, not least the second day when Naomi Klein, author of *No Logo*, gave the concluding keynote address.

Fashion and textiles events also drew capacity audiences. These included the continuing series of *Design for Knitting* and *Art of the Stitch* days organised by John Allen; the last of the Costume Society’s series of fin-de-siècle study days, *Fin de Siècle: Fashion in the 1990s* held under the joint organisation of the V&A and the Society; and, at the instigation of our own Textiles and Dress Department, *Textiles into Art*, a survey of artists working with textiles from the 1930s to the present. *Imperfect Beauty: The Making of Contemporary Fashion Photography* was a related study day with a photographic emphasis. This, like the other textiles events in the Museum, was notable for the large number of students and practitioners attending.

### Summary of attendance at conferences and study days

	Days	Individuals
<b>Conferences:</b>		
<i>The Material Culture of Christianity</i>	2	177
<i>Art Nouveau: Nature, History, Symbol</i>	3	243
<i>Brand.new</i>	2	410
<b>Study days:</b>		
<i>Fin-de-Siècle: Fashion in the 1990s</i>	1	172
<i>Textiles into Art</i>	1	299
<i>Imperfect Beauty: The Making of Contemporary Fashion Photography</i>	1	202
<i>Views of Fabulous China: The Pictorial Representation of China 1793 – 1911</i>	1	127
<i>The Art of Book Illustration</i>	1	281
<i>The Britishness of British Sculpture</i>	1	124
<i>The Art of the Stitch</i>	1	291

### Summary of bookings for conferences and study days

	98/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
<b>Conferences</b>	6	2,283	2	517	3	830
<b>Study days</b>	10	1,489	10	1,865	7	1,496

**3.3.5 Further education/higher education programme.** Following the circulation in winter 2000 of a questionnaire on current use of the V&A to 70 college and university lecturers, and responses from two focus groups discussing student and lecturer needs, planning for a pilot programme of events, including student study days and continuing professional

development for lecturers, began in autumn 2001. The programme will start in April 2002. The first publications to be initiated were:

- A student guide to study resources in the British Galleries, which will be published in January 2002.
- A student guide to the V&A's resources for students, which will be published in June 2002.

**3.3.6 Guided tours for adult groups.** The figures for this service remained relatively low as the service had been suspended for most of 2000 due to staffing shortages. However, the service re-commenced in October 2000 and so operated for approximately just over half the financial year. Given this, the figures for year 2000/1 showed a good uptake and look set to grow in the next financial year.

### Summary of bookings for education and commercial gallery talks, packages and slide lectures

	98/99		99/00		00/01	
	Talks	Individuals	Talks	Individuals	Talks	Individuals
Education gallery talks	60	1,269	37	674	45	923
Education slide lectures <sup>6</sup>	1	300	1	300	0	0
Commercial gallery talks <sup>7</sup>	45 <sup>8</sup>	961	36	863	21	492
Slide lectures	18	900	4	103	4	184

## 3.4 Wednesday Late View

**3.4.1 Introduction.** In this year the Wednesday Late View programme was extended so that it continued to run through August and September, which meant an increase of 11 evenings, from 37 to 48. This has contributed to the increased lecture ticket sales during the year from 8,406 to 10,539. The total number of visitors to Wednesday Late View amounted to 50,275. These figures were greatly helped by success of the *Art Nouveau* exhibition, which remained open each Wednesday evening. The Summer Party, with an Art Nouveau theme, was attended by a record number of guests – 6,130.

**3.4.2 Free opening.** To celebrate Museums and Galleries Month 2000, the Museum remained open each Wednesday in May from 10.00 to 22.00 with free entry. Previously the Museum had closed at 17.45 as normal and then re-opened for Late View at 18.30, and then remained open until 21.30 with a £3 admission charge. Following the success of the May evening openings, the decision was taken to continue the May opening hours and to drop the admission charge. Loss of revenue caused by this was, to a certain extent, offset in October 2000 by increasing the cost of Late View lecture tickets for the general public by £3. Lecture ticket prices now stand at £5 for Friends of the V&A and students in full time education, and £8 for everyone else.

**3.4.3 Evening Standard Evenings: *Inspiration for Interiors*.** Organised jointly by Learning & Visitor Services and the Contemporary team, this was a series of six social evenings

<sup>6</sup> These are gallery talks or lectures for educational or community groups who are not charged for the service.

<sup>7</sup> These are gallery talks or lectures for private or commercial groups who are charged for the service.

<sup>8</sup> During the course of the year, due to urgent pressures upon the Section, the gallery talks and slide lectures were not actively promoted, relying instead on customer-initiated enquiries.

(monthly between February and July) at which a working designer and a curator talked about different aspects of the interior from lighting to kitchens. Run in collaboration with, funded and promoted by the *Evening Standard*, there were a total of 323 participants and each event was reviewed in the following week's *Homes and Property* supplement reaching the *Evening Standard's* huge readership.

### 3.5 Performances

**3.5.1 BBC Proms.** The Front of House team co-ordinated the 2000 programme of Proms at the V&A. The BBC Proms Chamber Music Concerts ran on Mondays from 17 July to 4 September. Each concert was preceded by a 'Performing Art' talk in which the BBC's Christopher Cook and a V&A curator held a twenty-minute discussion about an object from the Museum on display in the Lecture Theatre. The event continued to be a success with demand for tickets exceeding supply. The support of various V&A service and collections departments contributed significantly to the delivery of this programme.

### 3.6 Programmes for access groups

**3.6.1 *Inspired by the V&A.*** Twice as many people entered the *Inspired by the V&A* competition for adult learners than in the previous year. The quality of work submitted by part-time adult learners in arts, crafts and design from across the country was extremely high and in some respects was more inclusive than previously, with entries from centres working with students with learning difficulties and from those experiencing mental health problems. Over 50 objects were selected and displayed throughout the Museum, either near the object of inspiration or in the front cases. This year several entries were selected for display at the Bethnal Green Museum of Childhood.

Each curatorial department selected a winner and an entry from a group of students with learning difficulties won the prize awarded by the Department of Prints, Drawings and Paintings. The objects that won first joint overall prize included a knitted ballet dress inspired by ceramics and a cat in the form of a teapot inspired by the Kalighat paintings in the Nehru Gallery. New art forms included entries from Mexican papier mache classes and three dimensional contemporary design.

The exhibition was launched during Adult Learners Week. Adult and community education music groups involved included the Cant Sing Choir from Morley College, Momo – a Moroccan band from West London, and a gospel group from Hackney Community College. The music groups performed in the V&A dome throughout the day with over 300 people attending the award ceremony in the evening. Information on the third year of this successful project was distributed during December 2000 with groups starting to carry out preparatory visits from January 2001.

#### Summary of bookings for *Inspired by the V&A*

	99/00		00/01	
	Events	Individuals	Events	Individuals
<i>Inspired by the V&amp;A</i> introductory tour	4	12	3	32
<i>Inspired by the V&amp;A</i> self-guided visit	34	216	32	234
<i>Inspired by the V&amp;A</i> competition entries	1	150	1	305
Celebration of Adult Learners Music Day	3	357	5	554
Launch of competition	1	400	1	320

**3.6.2 Programmes for visitors with disabilities.** The events interpreted into British Sign Language included the *In Conversation* sessions held in the Canon Photography Gallery. Famous photographers discussed their work with curators and visitors, most of whom were photographers themselves. The deaf artist Aaron Williamson also gave talks in the display of his work called Silent Conversations.

The programme for visually impaired people included visits to special exhibitions including *Brand.new* and *Ron Arad*. Another photography course was held, followed by a display of photographs of decorative details on the exterior of the building. The standard of photographs was extremely high and they featured in a BBC Radio 4 programme called *All In The Mind*, concerned with philosophy and creativity. The idea of taking pictures through concept led to requests for more photography study days.

The number of people attending events for deaf visitors and blind and partially sighted people remained steady. Tours for groups of people with disabilities are no longer being counted separately.

### Summary of attendance at programmes for people with disabilities

	98/99		99/00		00/01	
	Sessions	Individuals	Sessions	Individuals	Sessions	Individuals
Sign language public talks for deaf people	7	12	3	7	13	34
Public talks for visually impaired people	12	97	10	105	12	109
Practical courses for visually impaired people	0	0	2	18	3	18
Occasions on which V&A escorts for people with disabilities have been used <sup>9</sup>	18	162	17	152	8	39
Groups with visual impairment taught	3	74	- <sup>10</sup>	-	-	-
Groups with multiple disabilities taught	4	52	1	10	-	-
Sessions given outside the V&A to disabled groups	4	120	-	-	-	-

## 3.7 Young people's programme

**3.7.1 Youth guides initiative for booked tours.** The experience of having a New Deal volunteer in the Education Department encouraged the V&A to further develop an employment training scheme for young people across the Museum. In response to the recommendations in the Youth Survey in 1999, we decided to embark on establishing paid youth 'guides' in selected Museum galleries. In August 2000 the Museum trained a group of eleven youth guides from different cultural backgrounds between the ages of 15 and 20 years. More than half this group is now regularly employed by the Youth Programme, in Learning & Visitor

<sup>9</sup> Not recorded on Vista.

<sup>10</sup> Not recorded separately.

Services Division and by the V&A's Friday Late View team. The Museum is also using the guides to help to develop an outreach pack for the British Galleries. This will be used by youth and community workers and other young people to carry out an outreach programme for the forthcoming opening of this prestigious project in November 2001.

- 3.7.2 Photography workshops.** Regular evaluation of the youth programme has highlighted young people's interest and enjoyment of the photography projects the Museum has run over the last two years. Building on this information a weekly workshop for the twelve week duration of the temporary exhibition *Brand.new* was devised, together with a further programme of nine workshops for spring 2001 for another temporary exhibition in the Canon Photography Galley, *Imperfect Beauty*. The *Brand.new* workshops, open to people over 16, were fully booked and as the workshops gained momentum, became very oversubscribed.
- 3.7.3 The carnival costume project.** In September 2000 approximately 60 young people took part in the *Carnival in Motion* evening followed by a temporary display of the carnival costumes in October. This provided us with the opportunity to develop work with African-Caribbean young people. The display lasted for a month and was well represented by community members and young people.
- 3.7.4 Intergenerational project.** This project focused on developing links with the Arab community by bringing together a Moroccan Women's group and Arab teenagers both from Kensington and Chelsea. We used the V&A's Islamic collection as a way to engage the older women in reminiscence sessions, sharing their memories with young people who also made a digital record of all the sessions. As a result of this involvement one young woman from the project has also been trained as a youth guide.
- 3.7.5 Art Nouveau mural project.** Alongside the temporary *Art Nouveau* exhibition we commissioned young people to design a mural based on the exhibition in a selected site in their local authority. They worked with youth workers and an artist-in-residence to complete the commission. The mural project gave us the opportunity to develop new partnerships with agencies in Tower Hamlets and the London Borough of Barking and Dagenham, whilst continuing to sustain our involvement with the youth sector in Kensington and Chelsea. We had young people between the ages of 12 and 18 taking part in the initiative from the three London Boroughs. Each group visited the V&A and continued the work off-site with their selected artist. The murals ranged from graffiti art in a public park in Romford to a ceramic tile installation in a newly built community centre in Tower Hamlets. The group in Romford were granted planning permission by their local authority to carry out their mural in a public space. For the majority of the young people this was their first trip to the V&A and group evaluation indicated the effectiveness of off-site work as a good way to encourage return visits amongst this group. Following their first visit, almost all groups made independent trips with other members of their group to the Museum. Local newspapers in Barking and Dagenham ran several articles on the projects.
- 3.7.6 Digital projects.** For the last six months, we have been working towards developing a CD ROM which will be used as an outreach tool for young people and other communities. The project is near completion and it is intended that the CD ROM will be in use by outreach workers by April 2001. The young guides will go out to give laptop presentations to their peer groups in order to encourage them to visit the V&A and become active participants on the youth programme. The Museum recognises the potential of using digital technology to attract new audiences, particularly young people, and it is intended that developments in

the on-line museum will take full account of the potential of working with young people in this area.

**3.7.7 *Psychedelic Posters workshops.*** In response to the *Psychedelic Posters* exhibition arranged by PDP, a number of Photoshop workshops were organised for young people to create their own psychedelic posters using information technology. The posters designed by young people were also exhibited in a display at the Duke of Edinburgh's Awards Conference held at the Barbican Centre. The V&A was invited to take part in this national event by the Royal Borough of Kensington and Chelsea to celebrate the successful collaboration between the V&A and its neighbouring borough in encouraging young people's participation in cultural activities.

### Summary of on-site booked programmes for young people

	98/99		99/00		00/01	
	Groups/ Sessions	Individuals <sup>11</sup>	Groups/ Sessions	Individuals	Groups/ Sessions	Individuals
<b>Survey project</b>	11	95	3	35	-	-
<b>Digital project: <i>Psychedelic Posters</i> workshops</b>	-	-	-	-	2	30
<b>Digital project: Newsletter project</b>	4	120	17	42	9	76
<b>Digital project: CD ROM project</b>	-	-	-	-	9	77
<b>Digital project: Intergenerational project</b>	-	-	-	-	3	42
<b>Art Nouveau mural project</b>	-	-	6	84	4	82
<b>Grand Design website project</b>	-	-	6	60	-	-
<b><i>Imperfect Beauty</i> exhibition fashion photography workshops</b>	-	-	4	48	9	143
<b><i>Carnival in Motion</i></b>					16	100
<b><i>Behind the Scenes</i> - Camden Summer University</b>	-	-	3	-	-	-

**3.7.8 *Vaisakhi Greeting Card Competition.*** This competition was developed in association with the Maharaja Duleep Singh Centenary Trust and was part of a strategy of encouraging the participation of people who had visited the exhibition *The Arts of the Sikh Kingdoms*. Young people between the ages of 12 and 18, belonging to a South Asian youth and community organisation, were invited to design a Vaisakhi greetings card inspired by the South Asian collections. Seven organisations including Sikh youth groups, Punjabi schools and Sikh gurdwaras (temples) visited the Museum. First, second, third and two runner-up prizes were awarded to five of the 33 entrants to the competition.

<sup>11</sup> Number of participant days.

## 3.8 Chinese programme

- 3.8.1 Art Nouveau Chinese community workshop.** This event included a display of fans and fashion accessories, a jade vase Art Nouveau forum, a Chinese fan-painting workshop and a one-day Chinese painting display by eight Chinese artists. The event was popular with the Chinese community.
- 3.8.2 Chinese schools activities.** The V&A co-hosted the UK Federation of Chinese Schools' Performance and Chess Competition in which 107 schools participated. The events were held in the Museum's Lecture Theatre and Seminar Room and were attended by His Excellency Mr Ma Zhengang, Chinese Ambassador in the UK, Chinese community representatives, schools' head teachers, teachers, parents and students.
- 3.8.3 Chinese Mid-Autumn Festival.** The structure of the event was similar to 1999/00 with outreach lantern and mooncake making at Chinese schools and community groups. The Museum organised a lantern procession from the Royal Albert Hall to the Museum and an evening performance in the V&A Lecture Theatre. These activities culminated in an evening performance attended by the members of the Taipei Representative Office in the UK and Mr Bair Tsang-i, an eminent Taiwan artist. There was a small ceremony for Mr Bair as he donated a wooden sculpture to the Museum at this event.
- 3.8.4 Chinese New Year Celebrations: Year of the Snake.** Approximately 2,537 people attended the programme, which was held in the Raphael Cartoon Court where we created a festival-like atmosphere. We provided stands for tea tasting, Chinese music and dance, chess, calligraphy and painting workshops and opera face-painting (this last stand was extremely popular with children).

### Summary of Chinese programmes

	98/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
Workshops/talks	1	22	-	-	13	812
Group bookings/guided tours	2	50	-	-	18	774
Workshops and talks for temporary display <i>Prestigious Pots</i>	-	-	3	22	-	-
Film show for temporary display <i>Mao: From Icon to Irony</i>	-	-	1	300	-	-
<i>New Moves</i> – Chinese Arts Conference	-	-	1	280	-	-
Chinese Mid-Autumn Festival	-	-	2	400	2	670
Chinese New Year - workshops/demonstrations	-	-	4	400	1	2,537
Chinese schools activity/performance	-	-	-	-	6	1,250

### **3.9 South Asian programme**

- 3.9.1 Art Nouveau.** The aim of this project was for South Asian groups to learn about Art Nouveau style by studying original objects, and make artwork inspired by the philosophy of Art Nouveau for their own community centre or other local site. South Asian youth and community centres were targeted to participate in a public art project based at the community centre but linked to Museum visits. A total of four groups took part, consisting of 30 people, undertaking up to eight sessions each. The participants were six Bangladeshi women, 10 young Asian people, a group of 12 Somali people and eight Bangladeshi girls. They visited the Museum to view the exhibition and followed a trail on related Art Nouveau objects. Artists were employed both to accompany the participants to the exhibition and to undertake practical art sessions back at their community centre. Skills in the areas of textiles, metalwork and mosaics were taught.
- 3.9.2 Jewellery project.** As the project culminated in September 2000, the information here relates to the tail end of the project. Two group visits to the Museum took place with a total of 23 people attending. Six outreach sessions took place at two group venues with a total of 76 people attending. Jewellery by the participants of the whole project was selected and displayed in the front cases at the Cromwell Road entrance from June to September 2000 to a favourable reception by both Museum visitors/workers and the participants.
- 3.9.3 Sikh Arts and Heritage lecture series.** Extensive planning went into a lecture series targeted at the Sikh community and particularly the many members of the Sikh community who had visited *The Arts of the Sikh Kingdoms* exhibition. Sikh organisations and individuals who had previously worked with the Museum gave valuable advice on both the content and the lecturers for the series and a very successful consultation meeting with the Sikh community was held in the autumn of 2000, attracting many young professional, students and academics from the Sikh community.

The first lecture, which was oversubscribed, was 'Pioneers' by Christy Campbell, author of *The Maharaja's Box*. All lectures fulfilled the objective of sustaining the links with the Sikh community developed through the exhibition *The Arts of the Sikh Kingdom*.

## Summary of South Asian programme

	98/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
Gallery talks for South Asian community and education groups <sup>12</sup>	1	12	12 <sup>13</sup>	570	3	29
Practical workshops for South Asian community <sup>14</sup>	12	163	20 <sup>15</sup>	591	7	127
Events and demonstrations <sup>16</sup>	-	-	10 <sup>17</sup>	3350	1	35
Members of South Asian community at training day for volunteers	1	40				
Handling sessions for South Asian community	1	11	4	488	5 <sup>18</sup>	183
Sikh Heritage Lectures	-	-	-	-	1	62

### 3.10 Cross-cultural initiatives

**3.10.1 Sacred Spaces.** Work continued with the different faith groups – Buddhist, Christian, Sikh, Jain, Hindu, Islam, Jewish and a group exploring the secular – in the final production of work for the Sacred Spaces exhibition at the V&A. This addressed, through the medium of photography, the relationship between sacred objects in the Museum and sacred spaces within different communities.

Up to 80 of these panels were displayed outside the exhibition area during the month of August, along with a beautiful *thanka* and a shrine placed in the T.T. Tsui Gallery, made by members of the London Buddhist Centre. The exhibition was launched by leading members of the Interfaith Network at the beginning of August. The exhibition ended with two days of performances from British-based groups who had participated in the Sacred Voices festival earlier that summer – Gagneurs D'Ame (a Congolese Christian choir), the London Jewish Male Choir, The Zahawy Ensemble (a Kurdish Sufi group) and Sri Lankan monks from the Saddhatissa International Buddhist Centre. In addition, the Young People's Bibleway Tabernacle group performed gospel songs, and young Sikh students also gave a *tabla* performance.

The groups who participated talked of their experiences of the project at a seminar of 50 people. There was enthusiasm for continuing the project in some form and particularly where different faith groups could work together. There was considerable interest in the use

<sup>12</sup> The gallery talks were in relation to the exhibition *Art Nouveau* and the jewellery project.

<sup>13</sup> Related to *The Arts of the Sikh Kingdoms* (Urdu).

<sup>14</sup> The practical workshops were in preparation for the Vaisakhi competition.

<sup>15</sup> In relation to *The Arts of the Sikh Kingdoms*.

<sup>16</sup> Events and demonstrations in 2000/01 include the consultation meeting attended by 35 people (not recorded on Vista).

<sup>17</sup> The large increase relates to events associated with *The Arts of the Sikh Kingdoms* exhibition.

<sup>18</sup> The handling session included three for targeted groups and two for the general public. Figures on attendance at Diwali have been incorporated into general unbooked gallery events.

of the web to encourage inter-faith dialogue and making connections between sacred objects in Museums with every-day life of diverse faith communities.

The mobile exhibition subsequently toured to:

- The West London Synagogue of British Jews
- Friends Meeting House, Euston
- Harrow Arts Centre; Maidstone Town Hall to coincide with the launch the Equal Opportunities Policy of Kent County Council
- Holy Trinity Church of England Primary School in Gravesend
- The Stephen Lawrence Gallery at Greenwich University.

**3.10.2 Work with the African-Caribbean community.** One of the key aims of the successful Lottery bid, *Cultural Diversity and the V&A*, is to work with communities with whom the V&A has not previously worked, and in particular the African-Caribbean Community. Unlike the work with the South Asian and the Chinese communities, there is no single major collection or gallery display of direct cultural relevance or resonance for the African-Caribbean community.

The Lottery application committed the Museum to developing one initiative with the African-Caribbean community for each of the two years of the grant. It was decided to work with the V&A's Contemporary team in celebrating the arts and crafts of the Notting Hill Carnival. The idea had already been mooted in relation to the *Creating Sparks* festival, in which Carnival bands were invited to design costumes inspired by objects in the V&A, the Science Museum and the Natural History Museum.

Carnival bands had not responded to this idea but one designer in particular, Carl Gabriel, expressed an interest in working with the Museum to develop a Carnival programme. The V&A staff worked with Carl, Notting Hill Carnival Trust, London Arts and individual bands in developing a programme for the *Carnival in Motion* Friday evening event where 16 bands paraded costumes against the backdrop of the treasures of the V&A, involving over 100 performers. In addition there was music from Nostalgia steel band, calypso from Alexander the Great, Soca DJ Lord Sam, a film of excerpts from Carnival, and a tour of objects in the Museum which could inspire Carnival costumes. Al Rees, a research fellow in film at the Royal College of Art gave a talk on 'Masquerade, carnival and the cinema'.

Carnival costumes were then displayed from mid-October to mid-November on the third floor of the Henry Cole Wing. This *Carnival in Close-Up* was launched by a day of workshops on mask making, African dance and drumming, and demonstrations of wire constructions for carnival costumes. Later in the month the cultural strategist, Alex Pascall OBE, who had also written an introduction to the exhibition, gave a lecture entitled 'Carnival from the Caribbean to Britain and Beyond'.

The team held a successful follow-up meeting with Carnival groups and members of London Arts in March 2001 to discuss the evaluation report of the V&A Carnival initiatives and to discuss plans for Autumn 2001. The evaluation gave evidence of an overall high degree of satisfaction with the event and willingness on the part of those involved to work in partnership with the V&A on developing culturally-specific events and strategies to sustain these audiences.

Other initiatives with African-Caribbean pensioners included working with The Pepperpot Club from Kensington and Chelsea on the Ken Aptekar project, and with both the Pepperpot Club and Springfield Senior Citizens group from Lambeth on *Brand.old*. *Brand.new* – see relevant sections.

**3.10.3 Language and Literacy project.** Two Language and Literacy projects developed with Kensington and Chelsea College held over two separate weeks during holiday periods demonstrated the success of using V&A resources as both a stimulus for language work and as a way of accessing art and design, particularly from diverse cultures.

Groups had however been small and staff-intensive. It was decided therefore to develop learning resources based on seven galleries at both beginner and post-beginner level for English Speakers of Other Languages (ESOL) students, with pre- and post-visit materials. The galleries selected were the Islamic Gallery, the Indian Gallery, the Chinese Gallery, the Toshiba Gallery, the European Sculpture Galleries, the Silver Galleries and the Glass Gallery. ESOL groups were invited to the Museum for an introductory tour designed at appropriate language levels, and for more in-depth work in one or two galleries of the group's choosing, using the worksheets.

This initiative was piloted during Adult Learners Week 2000 and there was an immediate response. ESOL groups who visited the Museum between May and July 2000 included students from Kensington and Chelsea College, Tower Hamlets College, St Clement's Community Centre, Beormund Centre, Women's Education in Building and the Kurdish Association. Reactions were very positive and the materials were adapted to respond to comments from both tutors and students.

Due to illness of specialist staff brought in to develop this project, we were not able immediately to build on this initial success. However the learning materials were further developed and refined during this period and we were able to appoint and train five ESOL tutors – one for each day of the week – to relaunch the project from April 2001, inviting ESOL groups from all over London to book in on one of five days.

The composition of the groups varies enormously from recently arrived refugees from Eastern Europe or different parts of Africa to more established South Asian or Chinese communities from such boroughs as Tower Hamlets, Westminster or Harrow.

**3.10.4 Contemporary - Ken Aptekar for *Give and Take*.** The artist Ken Aptekar asked to work with several groups in order to elicit their responses to works of art he had selected from the V&A collections. These included such groups as taxi drivers, software designers, gardeners, young people, unemployed, refugees and red heads. The responses from these groups were to be incorporated into his reworking of a painting.

Involving such diverse groups of people in a contemporary art project posed a real challenge. However, community contacts were used to ensure the participation of two groups of pensioners from Kensington and Chelsea (Pepperpot – pensioners of African-Caribbean origin – and the Spanish Memories Group – pensioners of Spanish origin), a group of literacy students from different cultural backgrounds (Kensington and Chelsea College), a group of art students from East London University, a group of gardeners from the organisation Stepping Stones who work with people with learning difficulties, a Notting Hill carnival group and a group of red heads (the artist himself had red hair).

There were several access issues involved in encouraging people to participate. Weekend or twilight/evening slots would have been preferable for a range of audiences. Refugee groups enquired about the gender of the artist and whether there were childcare facilities.

Unemployed and pensioner organisations asked about the cost of transport, commented on the elitism of the Museum and wondered why their views on art were of interest. Many people were concerned about what would happen with the videos and the photographs, how they would be used and how user-friendly the Museum was for the elderly, for people with learning difficulties or people who had never been to the Museum previously.

Members of the Contemporary team and the artist himself were concerned about their ability to work with, or gain good material from, the group with learning difficulties, for example. However this group in fact provided the most fertile of material for the artist to work with even though it required a huge effort on the part of both the artist and participants.

Most groups, all of whom had never previously visited the Museum, enjoyed the experience greatly and some have subsequently participated in other education projects e.g.

*Brand.old.Brand.new* reminiscence sessions. All were invited to the private view and were very proud to see their responses integrated into contemporary works of art in a national museum.

**3.10.5 *Brand.new – Supermarketed.*** Individuals, students, youth and community groups were invited to work with Chris Mew and Sally Noelle in developing art works from initial idea to display in the front cases in the V&A dome, exploring notions of identity in relation to consumer culture and inspired by the exhibition *Brand.new*.

Chris Mew and Sally Noelle, a member of staff in the Learning & Visitor Services Division, both exhibited works of art for the first two weeks of the project. The Father Christmas by Chris, sculpted out of plastic bags, created great delight and interest, and both this and Sally's work were an inspiration to the people participating in the initial workshops. Chris and Sally then worked with people individually as they put together their separate displays.

These displays varied from notions of identity as conveyed through details on a passport, to branding and national identity – in this case French – liquids found in a supermarket integrated into a test tube display, or large colour photographs of brands tattooed onto people's bodies. Many of the participants had done no art work since school and were enthralled to be able to progress from initial idea to final execution and have the work displayed at the V&A.

**3.10.6 *Work with older learners.*** The exhibition *Brand.new* seemed to offer an unprecedented opportunity to work with older learners exploring, through reminiscence, how branding and packaging had changed through time. Staff contacted older groups through Age Exchange, Age Concern and local authorities across London to invite them to participate in a reminiscence project. This involved visiting the exhibition *Brand.new* and then having a follow up session in their centre discussing the brand of their first perfume, the contents of their shopping baskets in the 1930s, 40s and 50s, their loyalty to brands over the years and the difference between brands in their country of origin and in Britain.

The discussions were recorded, photographs taken of the groups and branded objects collected from the participants in preparation for a booklet *Lux was for film stars* and a display in the front cases of the V&A.

### Summary of cross-cultural initiatives

	98/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
Sacred Spaces	-	-	12	113	14	1,906
Work with African-Caribbean community	-	-	1	15	19	1,288
Language and Literacy project	-	-	10	75	14	216
Community art workshops - Ken Aptekar and <i>Brand.new</i>	-	-	-	-	17	160
Programmes for older learners	-	-	-	-	10	76

### 3.11 Collaboration with Contemporary programme.

**3.11.1 Introduction.** Celia Franklin represented the Division on the Contemporary team, attending weekly meetings to discuss proposals and current projects and co-ordinating the Division's response to programmes. The Division collaborated with the Contemporary team on a number of projects as listed below.

**3.11.2 Ron Arad.** Gallery Education organised three public talks in the *Ron Arad* exhibition attended by a total of 25 people, and two visits for blind and partially sighted people which were attended by a total of 16 people. Two hands-on demonstrations led by Ron Arad himself took place in the galleries attended by 248 people and a four-day family event creating boxes linked to the displays attracted 162 people. This last event suffered poor attendance due to good weather.

**3.11.3 Dunn & Raby.** The Gallery Education Section assisted the Contemporary team with this event, funded by London Arts under their Year of the Artist programme. The designers Dunne & Raby held seven workshops in the V&A, where visitors had the chance to test and discuss reactions to their 'Placebo' furniture, a project that addresses electromagnetism in the domestic environment. Some 130 people met and talked to the designers. Through the workshops and other publicity, eight pieces of furniture were adopted by V&A visitors and their response to it in their homes will be fully documented by the designers.

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## 4. UNBOOKED PROGRAMMES AND SERVICES

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### 4.1 Introduction

**4.1.1** Visitors to the V&A are offered the most extensive programme of drop-in activities to be found at any museum in the country. At least six introductory tours and one gallery talk are offered every day the Museum is open, and the family programme is offered every Saturday and Sunday, as well as every day during half-terms and state school holidays.

Demonstrations and handling sessions are run every Saturday. With the renewed emphasis being placed on the visitor experience within the Museum, many special events are run by this Department or others to complement temporary exhibitions or to mark special celebrations. This year the Division has increased the number of people at drop-in events from about 79,000 to almost 83,000.

**4.1.2** Many of the developments this year have been in the form of resources not programmes. The What to See guide offers help to casual visitors and suggests five routes round the Museum focusing on a few key items. The Museum has not produced this type of very simple guidance before. Interactivity has been introduced into the Museum through the use of the visitor response wall, the mobile activity units (and the video box concept for which we need to seek funding). Progress has been made in developing increased provision for a wider range of visitor needs and learning styles.

### 4.2 Talks and tours

**4.2.1 Volunteer-guided introductory tours to the Museum.** The introductory tours are still very successful, especially with first time visitors to the Museum. The volunteer guides also give tours to booked groups, VIP visitors and assist the Friends of the V&A with its programme. A small group gives half-hour tours on Wednesday evenings. Nine new guides were recruited to the scheme. Out of 34 applicants, 23 were selected for interview. Eleven were offered places on the training course and nine successfully qualified as guides.

**4.2.2. Gallery talks.** The daily gallery talk continues to cover the whole collection as far as is possible. A total of 356 talks were attended by 3,963 visitors, including talks in French and German. They included talks on all the major exhibitions and the special displays. Pinpointing the Collection, a twenty-minute talk on Wednesday evenings, has been added to the programme. The talks concentrate on single objects or groups of small objects. The talks are given by members of staff.

### 4.3 Demonstrations and handling sessions

**4.3.1 Introduction.** The drop-in demonstration programme continues to attract an increasing audience. Practitioners are based in a relevant gallery each Saturday (and on other occasional days) from 14.00 - 17.00. The programme is designed to enhance the visitor experience by demonstrating and giving an insight into techniques and processes associated with items from the collections and exhibitions. They are informal sessions and visitors can spend as long a time as they choose watching and talking to the craftsman. Demonstrations have ranged from hat and shoe making to making musical instruments.

This year a series of handling sessions was organised making use of the Indian handling collection in the Nehru Gallery.

**4.3.2 Art Nouveau demonstration programme.** Contemporary practitioners working in Art Nouveau style demonstrated their craft in the galleries over 18 days during the exhibition. Demonstrations included: jewellery making, creation of Gaudi-inspired lighting in metalwork, block-printing, mosaic making, stained glass production, slip-trailing on tiles, silk-screen printing, work in pewter and leather working. The total number of participants was 2,886.

The programme of drop-in demonstrations and handling sessions in 2000/01 was as follows:

<b>Drop-in demonstrations and handling sessions</b>	<b>Days</b>	<b>Individuals</b>
Art Nouveau: Jewellery Making	2	378
Art Nouveau: Working with Pewter	2	125
Gaudi-Inspired Lighting	2	128
Handling Indian Bronzes	2	132
Gaudi-Inspired Lighting	2	128
Handling Indian Bronzes	2	132
Art Nouveau: Wallpaper	2	310
Art Nouveau: Making Mosaics	2	400
Costume Cavalcade	1	120
Handling Session: Indian Embroidery Techniques	2	170
Costume Cavalcade	1	115
Tibetan Tea: Making and Tasting	1	100
English Tea: Making and Tasting	1	240
Handling Hats	1	201
Handling Sessions: Painted Scrolls	2	85
Silk Screen Posters	1	51
Embroidery	1	257
Patchwork and Quilting Techniques	2	254
Contemporary Christmas: Table Dressing	2	120
Contemporary Christmas: Hand Made Wrapping Paper	2	124
Chinese Calligraphy and Painting	2	440
Hair and Make-up Demonstrations	2	607
Make-up Master Class	2	324
Fashion in the Making Demo June	1	123
Fashion in the Making Demo August	1	115
Handbag Making	1	115
Embroidery	1	177
Fashion Design and Pattern Cutting	1	128
Corsetry	2	362
Woodcuts	2	275
Art Nouveau: Making Stained Glass	2	380
Ron Arad Designs	2	248
Art Nouveau: Silk Screen Printing	2	650
Handling Session: Pietra-Dura	2	151
Art Nouveau: Slip-Trailing on Tiles	3	515
Art Nouveau: Working with Leather	2	154
Handling Session: Indian Block Printing	2	80
Making Musical Instruments	3	498
Chinese Tea: Making and Tasting	1	76
Japanese Tea Ceremony	1	254
Book Illustration	1	238
Sumi-e Ink Painting	1	210

<b>Drop-in demonstrations and handling sessions</b>	<b>Days</b>	<b>Individuals</b>
Japanese Tea Ceremony	1	204
Graphic Design	2	245
Placebo: Furniture Adoption Scheme	1	95
Contemporary Christmas: Greeting Cards	1	9
Handling Session: Indian Scroll Painting	2	75
Jewellery	1	340
Footwear	2	602
Hat-Making	2	186
Fashion in the Making Demo July	1	74
Jewellery Making	1	97
Dressmaking in Metallic Fabrics	1	136
Hair Braiding and Wrapping	1	213
Decorative Evening Bags	1	151

The total number of participants at demonstrations and handling programmes was 10,760 people; the total number of days on which these events were run was 83.

**4.3.3 South Asian handling sessions.** Handling sessions ran on two Sundays each month between April and October 2000 in the Nehru Gallery. These included: handling the kathapuli puppets from Rajasthan, bronzes, blocks and block-printing; talks about pietra-dura and Indian miniature painting; demonstrations of Indian embroidery techniques; and the stories behind painted scrolls. These sessions were open to the general public but South Asian youth and community groups were also invited to book into the Museum on that day. In addition three South Asian groups booked separate handling sessions at the Museum, including a group of Asian women and girls with hearing disabilities.

As part of the strategy for sustaining the participation of the Sikh community, and to fill a gap in the handling collection, it was decided to expand the collection to incorporate more objects of interest to this community. Nick Barnard from the Indian and South East Asian Department collected several jewellery items from the Punjab, with particular reference to the permanent collections, for this purpose. The aim is to use the jewellery items in connection with the objects on display in the Nehru Gallery, to impart a greater understanding of particular jewellery techniques used in India.

## **4.4. Major drop-in events**

**4.4.1 *Art Nouveau: A Festival of the Arts 1890 – 1914.*** On Sunday 18 June and Sunday 16 July 2000 the Museum held a festival of arts exploring the Art Nouveau movement evident in other art forms between 1890 and 1914. The festival brought a buzz of activity and excitement to the permanent galleries. Throughout the day visitors dropped in on a variety of events and performances including:

- The documentary film *Paris*, and an animated short film about the work of Toulouse Lautrec.
- Dance performances by the Sadlers Wells Youth Dance Company and the Sadlers Wells Lillian Baylis Over 60s Performance Group.
- Drama: actors performing the roles of Oscar Wilde and Aubrey Beardsley.
- The Dragon-Fly Woman: a performance artist in costume inspired by the famous piece of jewellery.
- Concerts of music from the period performed by students from the Royal College of Music.

- Poetry readings including work by William Morris, Flaubert and Baudelaire.
- A family activity – making paper clothes in the Art Nouveau style.
- Story-telling: exploring the influence of European folk art on Art Nouveau.

### Summary of major drop-in events

	Days	Individuals
Art Nouveau Festival	4	2,086
Freud's Vienna Concerts	4	398
Creating Sparks Events	3	441
Pink Wall	30	1,093
Festive Footage	4	1,831
Chinese New Year	2	2,537
Totals	47	8,386

**4.4.2. Chinese New Year.** Staff in the Division collaborated to run a gallery event open to all visitors but aimed particularly at attracting members of the Chinese community. Run over two days to celebrate Chinese New Year, the event included:

- Tea ceremony demonstrations
- Dance and musical performances
- Calligraphy and painting demonstrations
- Chinese opera face painting and mask making for families
- Chinese games workshops.

This successful collaboration saw 2,537 visitors participate, with a high proportion coming from the Chinese community.

**4.4.3 Diwali.** The Diwali Festival programme was a five-day programme of events and activities planned to coincide with the Indian festival of Diwali from 25 to 29 October 2000. It aimed to encourage diverse sections of the Asian community to participate in the education programme in an inclusive way with other audiences, and to encourage non-Asian visitors to learn about Indian cultural traditions relating to Diwali. The programme was launched as part of Wednesday Late View, with a lecture by Rosemary Crill of the Indian and South East Asian Department and an Indian dance performance in the Lecture Theatre. Other activities such as gallery talks, henna hand painting, a miniature painting demonstration and a rangoli demonstration took place in the Nehru Gallery.

The event was advertised in V&A publications and through a leaflet circulated to South Asian organisations, individuals and the press. Asian and non-Asian audiences attended. Out of a sampled 144 people: 56% were White; 24% Indian; 17% Other; 1% Black Caribbean; 1% Chinese; and 1% no answer. 42% had never visited the V&A previously.

The Diwali programme has demonstrated that targeted gallery programmes can bring in the South Asian community and such programming should be developed to encourage South Asian visitors to visit independently. The South Asian media should be more fully explored to this end.

**4.4.4 Festive Footage for *Imperfect Beauty*.** This stand-alone gallery activity, relating to the *Imperfect Beauty* exhibition, enabled visitors to take a digital photograph of their footwear in the Canon photography gallery. This was recorded and all of the images were played back on a continuous loop on two screens outside the Canon Gallery. Not only did the

activity enable visitors to contribute to the fashion display, it also provided the Museum with an archive of contemporary footwear. The event was more successful than we expected. Over four days over 1,800 visitors took part and then rushed out of the gallery to see their feet on screen outside. They were clearly much entertained by this activity.

### Summary of attendance at adult drop-in events

	98/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
<b>Total introductory tours</b>	2,004	21,443	2,138	25,888	2,140	25,609
<b>Total gallery talks</b>	327	5,316	358	4,982	350	3,936
<b>Total foreign language talks of which:</b>	23	64	12	132	6	35
<b>French</b>	6	31	9	128	2	16
<b>German</b>	6	12	3	4	4	19
<b>Pinpointing the Collection</b>	-	-	-	-	43	790
<b>Wednesday evening tour</b>	5	12	-	-	43	1,056
<b>Drop-in demonstrations and handling sessions</b>	51	7,654	80	11,108	77	10,760
<i>Fashion in Motion</i> demonstrations	-	-	-	-	10	1,299
<b>Drop-in events</b>	24	4,592 <sup>19</sup>	24	3,216 <sup>20</sup>	47	8,386 <sup>21</sup>

## 4.5 Family programme

**4.5.1 Introduction.** The family programme is attracting an increasing number of adults with children to the Museum. The continued success of provision over the year has consolidated the position and profile of regular activities in the Museum for this audience.

**4.5.2 The Activity Cart.** February half-term 2001 was extremely successful in attracting new visitors to the activity cart with 2,036 visitors compared to 1,451 in 2000.

**4.5.3 Special activities for families.** Special activities for families continued to take place on the first Sunday of the month and regularly during school holidays. Activities ranged from storytelling and musical performances to simple photographic techniques and creative 'making' activities. Activities have been based on both temporary exhibitions and the permanent collections and aim to engage both parent/carer and child in a fun, learning environment.

The full list of special activities was as follows:

<sup>19</sup> Includes *Going Graphic, Photography Art and Capturing Moments*

<sup>20</sup> Includes *wish.you.were.here* and the Poetry Festival

<sup>21</sup> Includes attendance at Art Nouveau Festival Footage.

Special activities	Days	Individuals
Stories and Shadow Puppets	1	132
Making Mosaics	2	166
Making Stained Glass Windows	2	99
Indian Screens	1	48
Weaving Stories	2	201
Architecture Art	2	113
Art Nouveau Metro	1	20
Art Nouveau: Plants Flowers in Textile Design	2	120
Impressions of Time	4	217
Solar Photographs with Mr Fox Talbot	4	298
Tapestries of Grass	1	47
Tessellation!	1	70
Culture in a Can	8	482
Puppet Making	1	112
Carpet Weaving	1	95
Festive Paper Costumes	4	90
Mirror, Mirror on the Wall	1	206
Transform Yourself	2	706
Metal Works	2	99
Myths, Legends and Folk Stories	1	83
Cuttings of Time	2	85
Sounds from Around the World	2	892
Pin-hole Magic with Mr. Fox Talbot	4	303
Instant Photography in a Suitcase	4	204
Korean Rhythms	1	155
Arabian Nights and Other Tales from the East	2	139
The Instrument Trail	1	206
Chinese New Year: Opera Mask Making	2	441
Making Boxes	4	160
Making Music	1	161
Sculpture Figures	1	47
Diwali Stories	2	301
Make Your Own Psychedelic Posters	1	35
Contemporary Christmas Drama	4	173
Lantern Making	1	66
Strike a Pose	2	121
Free Exchange	1	64

**4.5.4 Art Nouveau family programmes.** Eight days of special family activities were organised for the *Art Nouveau* exhibition. These gave families the opportunity to explore the style and history of Art Nouveau through creative art workshops or through story-telling, using both the exhibition and the permanent displays for inspiration.

The activities included:

- Building a full scale Art Nouveau Metro station
- Using plant and flower motifs to create appliqué textile work
- Designing an Art Nouveau-inspired metal artwork from metal sheeting, wire and beads
- Discovering the influence of Islamic culture and European folk art on Art Nouveau through storytelling and drama.

## Summary of attendance at family programme

	98/99		99/00		00/01	
	Days	Individuals	Days	Individuals	Days	Individuals
Activity Cart (including Sundays and Bank holidays)	38	3,962	50	6,451	138	12,803
Days run during school holidays	52	7,333	76	7,210	-	- <sup>22</sup>
Family events	38	3,962	70	10,052	81	7,465
Activity Back-Packs	78	7,377	105	7,338	118	7,623

## 4.6 Gallery resources

**4.6.1 Mobile activity units.** Following the success of the installation of interactives in the 20<sup>th</sup> Century Gallery last year, a concept was developed to produce flexible units to house interactive devices, which could be changed every six to 12 months. Four types of unit were produced to facilitate either seated activities, handling activities, activities with an associated audio or activities requiring a vertical surface or hanging space. The units are to be used in older galleries to diversify the interpretation available and demonstrate what can be achieved on a relatively small budget.

Education Officers worked with contemporary designers to produce the units and with curators and external crafts-people to develop the first set of activities. The first units were due to be installed in the galleries in March 2001, however production was delayed due to a change in staffing. The new units will be installed in June 2001. Locations and activities include:

- *Try on a kimono* in the Textile study rooms
- *Carpenter weaving* in the Islamic Gallery
- *Explore damascening* in the Islamic Gallery
- *Find out about stained glass* in the Stained Glass Gallery.

The units have been designed to be wheeled to new locations and for alternative activities to be installed on them after the first 12 months.

**4.6.2 Video box.** A brief was written in conjunction with the Contemporary Team and approved by GISG (Gallery Information Systems Group) to produce an interactive video box. The proposed unit would allow visitors to record, on video, their response to a question or issue raised by the Museum. Responses would be played back when selected by visitors, or archived for future use by the Museum. Quotes received from three multi-media companies for the cost of the unit, including recording equipment, screens, cameras, housing, hardware and software, were £4,000 greater than the Museum's budget of £20,000. The Contemporary Team were unable to commit their funds to the project due to cuts they had to make in expenditure and as a result the project was not followed through.

**4.6.3 Family trails.** Two new family trails became available from April 2000: *Sculpture and Arms and Armour*. Four of the current trails were re-printed this year and amendments made where displays had changed. The *Indian* trail was particularly affected by major

<sup>22</sup> Prior to 2000, school holiday statistics were reported separately and are now integrated into the statistics shown in this column.

changes to displays that meant that the original trails printed in six different languages became obsolete.

The *Victorian Vision* exhibition facilitated the production of a new family trail, *A Victorian Day Out*, enabling families to explore the themes of the temporary exhibition in the permanent collections. The trail was published in time for the opening of the exhibition on 4 April.

**4.6.4 What to See guide.** Following research indicating that visitors wanted better conceptual and physical orientation to the building, Gallery Education devised a publication which would provide five different ways to explore the collections. The *What to See* guide was produced in collaboration with the curatorial departments and Visitor Services. The guide provides routes through the Museum to suit different audiences and different visitor needs. Each route has a map, directions, information on the collections and images to help the visitor confirm they are in the right place. Routes include:

- *Top 10 objects in an hour* (aimed at those who do not have much time)
- *A two hour introduction to the V&A* (aimed at first time visitors)
- *Off the beaten track* (a two-hour tour aimed at visitors who may have been before, but wish to explore galleries off the ground floor they may not have discovered before)
- *Touch and try* (an interactive tour for those who like a hands-on experience)
- *From retail to restaurant* (a more leisurely tour, with opportunities for shopping and eating).

The guides were due to go on sale for 80p (to cover re-printing costs) from the Admissions desks at the end of April 2001.

**4.6.5 Victorian Collectors Trail for adults.** A new series of adult trails was devised to help interested adult learners to explore a particular theme in the Museum's permanent collections. The theme of 'collectors' is apt for the V&A as it holds many collectors' collections. The first in the series was produced to coincide with the *Victorian Vision* exhibition. It is hoped to produce two more in the series, 17<sup>th</sup> century collectors and 18<sup>th</sup> century collectors, at a later date.

The Victorians trail takes visitors to six different galleries to explore what the Victorians liked to collect and why. Each trail provides observation exercises moving the trail away from the concept of a simple guidebook. The trail was due to be available from the opening of the exhibition at the beginning of April, priced £1.50.

**4.6.6 Memory Board for *Brand.new*.** In conjunction with the curators working on this project, staff developed a visitor response board to be included in the exhibition. The board situated in the café, asked visitors to write down which brands they found memorable and why. Postcards for their responses were available on the boards and on nearby tables. The curators intend to archive some of the responses provided.

**4.6.7 Activity Back-Packs.** Three new packs were developed during the year to diversify the choice offered to families, to encourage repeat visits and to provide packs better suited to older children aged between nine and 12.

One of the new packs, the *Victorian Collector*, was produced to coincide with the *Victorian Vision* exhibition and to meet requests from visitors for something on this subject. The

*Emperors' Party* was designed to explore the arts and culture of the Mughal Empire and to offer a resource which could be used by the South-East Asian Arts Officer with visiting groups. Finally, *Murder Mystery* is designed for older children and takes families into the Jones Collection, where they can record a murder mystery story using the historic rooms and objects displayed for inspiration.

The packs were prototyped in February 2001 and were available from the end of March.

### Printed resources available to drop-in visitors

Trails	98/99	99/00	00/01
Family trails	<ul style="list-style-type: none"> <li>• <i>Korea</i></li> <li>• <i>Gothic</i></li> <li>• <i>Silver</i></li> <li>• <i>Christmas</i> (2nd edition)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Korea</i></li> <li>• <i>Gothic</i></li> <li>• <i>Silver</i></li> <li>• <i>Christmas</i></li> <li>• <i>Tapestries</i></li> <li>• <i>Chinese Animals</i></li> <li>• <i>Nehru Gallery</i> translated into: Urdu; Bengali; Gujarati; Punjabi; Hindi and Arabic</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Korea</i></li> <li>• <i>Gothic</i></li> <li>• <i>Silver</i></li> <li>• <i>Christmas</i></li> <li>• <i>Tapestries</i></li> <li>• <i>Chinese Animals</i></li> <li>• <i>Arms and Armour</i></li> <li>• <i>Sculpture</i></li> <li>• <i>Nehru Gallery</i> - new edition for re-display</li> <li>• <i>Victorians</i> (from March 01)</li> </ul>
Adult trails	<ul style="list-style-type: none"> <li>• <i>Investigating Wood</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Investigating Wood</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Investigating Wood</i></li> <li>• <i>Victorian Collectors</i> (from March 01)</li> <li>• <i>What to see</i> guide (from March 01)</li> </ul>

## 4.7 Gallery and exhibition developments

**4.7.1 Introduction** Every exhibition team has an educator whose job it is to represent the needs of the audience and to co-ordinate the accompanying education programme. By working with other members of the Museum staff on gallery and exhibition teams, the Division has made a contribution to increased understanding and enjoyment of the V&A and its collections. In some cases this participation has enabled the Museum to develop accompanying educational programmes for a wide range of audiences, and in the case of the British Galleries it has allowed Education staff to become more involved with the content of new displays. Through representation on the V&A Exhibitions Committee, David Anderson has contributed to policy and planning of exhibitions.

**4.7.2 The British Galleries.** Gail Durbin has continued on the Concept Team of the project where she has worked on interpretation and this year the emphasis has been on turning ideas into reality. She has also headed the group that has been planning the programme of events that will be run in the year after opening.

Colin Mulberg continued working with the Tudor and Stuart Team on the gallery displays. He progressed the development of a wide range of interpretative devices towards production. As Series Manager for the *Talking About Design* audios and *How Was It Made?* videos, he worked with the production company on developing scripts, recording and editing the material into finished programmes.

Celia Franklin replaced Colin Mulberg on the British Galleries team in February 2001. She began work on editing the Gallery Books, written by curators for interested adult learners.

She also took over responsibility for managing the production of seven interpretative devices, the development of a web artist in residence and the promotion of the British Galleries Education Programme.

David Judd researched and developed the replica costumes, facsimiles, rubbing activities, and mystery objects series for all the galleries. He finalised the flip book and various other miscellaneous activities, identified suitable music tracks for the music audios to go in the galleries, and organised the recording of specific tracks of music.

He assisted on the development and research of the computer interactives which allow visitors to design their own book plate, monogram, coat of arms and textile pattern, and helped with the testing of these computer interactives with the public in the galleries. He worked with other members of the Learning & Visitor Services Department to develop resources and train the outreach volunteers who are promoting the galleries before and after the galleries open. He started to organise some of the events for the British Galleries Education Programme.

Morna Hinton continued as the educator on the Hanoverian team and managed the programme of audience research and evaluation for the project, focusing particularly on the computer interactives, which went through several rounds of evaluation involving both Museum staff and the public. She also managed the content development and production of various series of interpretation, including the remaining *Talking about Art/Design* audio programmes, the *How Was it Made?*, *Object in Focus* and *Gallery AV* videos, as well as handling collections, touch objects and touch plates. The audio programmes included the poet and musician Benjamin Zephaniah talking about a portrait of an 18<sup>th</sup> century Jamaican scholar, and the gardener and writer Anna Pavord responding to a large-scale embroidery of Stoke Edith house and garden. Videos produced include one on gilding, one showing a complex 17<sup>th</sup> century lock working, and another about an evening at the 18<sup>th</sup> century Vauxhall Pleasure Gardens. The handling and touch objects will be particularly important for visually impaired visitors and range from samples of materials to historic objects that are robust enough to be handled. Visually impaired consultants were involved in the development of the text to accompany the objects, which will be in Braille as well as regular type.

**4.7.3 Chihuly at the V&A.** Lorna O'Brien became the representative for the Division on the project team for this exhibition which opened in June 2001.

**4.7.4 Japan 2001.** James Wilson took over as Divisional Representative for Learning & Visitor Services from Vicky Mills in January 2001. Bids for activities and events had already been approved and the schedule fixed. James has worked to promote the project consistently within the Museum, providing an information source for all visitors (internal and external) and, through liaison with FED and Marketing, arranging the delivery and display of leaflets, posters and signage.

- 4.7.5 Redisplay of the Dress Collection.** The Dress Collection is undergoing some essential redisplay. Susan North of Textiles & Dress gave a clear explanation of the proposal to the staff, freelance lecturers and volunteers of LVS at a meeting in February. When the redisplay is complete she will give a second talk in the Dress Court. There will be more space for special displays while the permanent display will be of dress from the early 18th century to the present. Pre-18th century dress will be displayed in the British Galleries. Imogen Stewart is representing the Department.
- 4.7.6 *Earth and Fire: Italian Terracotta Sculpture from Donatello to Canova and Tiaras.*** Two major exhibitions; *Earth and Fire: Italian Terracotta Sculpture from Donatello to Canova* and a second exhibition of *Tiaras* will be held in the V&A from 14 March 2002 to 14 July 2002. *Earth and Fire* will already have been at the Museum of Fine Arts, Houston. A programme of events and talks is planned, including a major academic conference. There will be a lively programme of family events for *Tiaras*. Imogen Stewart is representing the Department on these teams.
- 4.7.7 *Art Nouveau 1890-1914.*** In February 2000 Anna Salaman left the V&A, and Amanda Sharkey became the Department's representative on the exhibition team. A full programme of bookable events was delivered between April and July consisting of a three-day international conference, a short course for adult learners, a teachers course, an educators evening, a study day for sixth formers and a concert series. The same period saw many successful drop-in events including demonstrations, family activities and introductory lectures – including one sign-interpreted for deaf people – and a Festival of the Arts exploring aspects of Art Nouveau culture in film, dance, theatre and music.
- 4.7.8 *Inventing New Britain: The Victorian Vision.*** Francis Pugh co-ordinated proposals from the Department for an extensive programme to run from April 2001, including two study days, a short course, an educators evening, gallery talks, youth and community projects, and adult and family events in the galleries.
- 4.7.9 Canon Photography Gallery.** Fahmida Shah continued to co-ordinate the Division's work on the Canon Photography Gallery exhibition team. She assisted the team with the publication of a booklet for the gallery and the development of the Canon microsite.
- 4.7.10 *Brand.new.*** The educational events for *Brand.new* were well attended and a number were innovative and thought-provoking. The high points of the two-day conference were presentations by Naomi Klein, author of the best-selling book *No Logo*, and by Judith Williamson, a well-respected British cultural theorist. The one-day photography workshops were over-subscribed and produced work of both interest and quality that filled the display wall outside the public restaurant.

As described elsewhere in this report, there was a range of opportunities for children, adults and older people to interact with the themes and material in the exhibition – through the response wall in the exhibition shop; *Culture in a Can* where families could design a brand label for a V&A can; the *Supermarketed* art workshops where people of all ages explored notions of branding and identity; and the *Brand.old.Brand.new* reminiscence sessions for older people. This was in addition to the popular demonstrations on graphic design, the slide talks by the curators, including one for deaf visitors, and the evening for educators.

- 4.7.11 *Radical Fashion.*** Ann Dooley worked on the *Radical Fashion* team. This exhibition planned for 2001 will feature a series of specially commissioned pieces from eleven

designers. Each designer was chosen for the role they have played in changing fashion history and they include Alexander McQueen, Issey Miyake, Jean Paul Gaultier, and Vivienne Westwood. The education programme was devised to allow insight into the work of designers and promote an understanding of fashion. As well as introductory slide lectures and guided tours of the exhibition for those with visual impairments, the programme featured an educators evening for teachers and lecturers planning visits and drop-in events.

The drop-in programme was planned to include demonstrations by senior lecturers from the London College of Fashion to show how a garment is made from the designer's sketch to the finished piece. *All Dressed Up* employed storytelling to explore style, identity and disguise and used dressing-up activities to explore appearance through combinations of colour and texture. *Radical Fashion Through Time* is a series of guided tours of the exhibition for groups of older people led by the V&A young guides. These tours were followed by discussions between young and old on what has been considered radical at different times in history. Another historical perspective will be brought by *100 years of Qi Pao/Cheong Sam (1900 – 2000)*. The event will be celebrated through the Cheong Sam style of dress through a fashion show, display and talks by Verity Wilson and Jimmy Choo.

The education web site will provide students with clear information on how the museum can be used for study and research. The website was planned to include interactive elements such as on-line discussions, video footage of demonstrations and case reports of other education fashion events.

**4.7.12 Architecture for All.** Colin Mulberg worked with the V&A Architecture Policy Advisory Group and the V&A/RIBA Liaison Group on identifying the project scope and key audiences for architecture at South Kensington. He helped identify the key aims of the project and the associated education post, and is working with the group on developing the architecture gallery and the V&A's policy on architecture.

**4.7.13 Museums and Galleries Month 2001.** Museums and Galleries Month was a cross-Museum collaboration, managed by Learning & Visitor Services and directly involving PDP, Contemporary, Textiles and Dress, Marketing, Milburns, as well as the Print Unit, Facilities Management, Building and Estates and Franklins.

Events were extended from a week in 1999 to a month, with free entry every Wednesday and the Museum open 10.00 to 22.00. As with 1999, visitors were greeted by jazz musicians on each Wednesday to indicate the change of tone, and the café in the Dome was re-instated.

The BBC's Antiques Roadshow filmed throughout the month and had a special Roadshow day on Thursday 18, when visitors were invited to bring objects for opinion from the cast of BBC antiques specialists.

There were over 100 events and activities during the month, including:

- The *Pink Wall*, an interactive comment wall. It was featured in the MGM 2000 report produced by the Campaign for Museums
- *Fashion in Motion* featuring designs by Elspeth Gibson
- *Inspired by the V&A*, part of Adult Learners Week
- *Costume Cavalcade*, a fashion walk by three costumed characters interpreting the

- objects in the *Art Nouveau* exhibition
- A demonstration of Mhendi Henna art, an accompaniment to *Tattoo – A Day of Record*, which attracted 1,550 visitors
- *Celebrating Vienna*, a series of Sunday lectures and concerts in collaboration with the Austrian Cultural Institute, as part of the *Freud’s Interpretation of Dreams*.

The branch museums programmed events for the month and these were promoted in all the museums and in the Galleries Month leaflet across all the V&A sites. Events included:

- *Theatrical Families Trails* and *Shadow Puppet Workshops* at The Theatre Museum
- *The Past Inspires the Future*: toy making workshops at The Bethnal Green Museum of Childhood
- *Splendid Sovereigns and Gorgeous Gifts*: family trails at Apsley House, The Wellington Museum.

Throughout the month there was a prize draw for a SMART car that was on display at the Exhibition Road entrance.

## 4.8. Collaboration with Contemporary programme

**4.8.1 *Pink Wall*.** (29 May to 25 June 2001). This unbooked event was a collaboration between Gallery Education and the Contemporary Team in which the Museum’s visitors were asked to choose their favourite object in the V&A, what object would they like to see at the V&A, and what sort of object the V&A should collect in the future. The responses were written or drawn on postcards and attached to the wall. There were 800 responses, some created during workshops held over half-term. The event ran as part of Museums Month and received a write-up in *Museums Journal*. Response events are an important part of the programme. They provide an opportunity for the visitors’ voice to be heard in the Museum, diversifying away from the V&A’s predominantly curatorial voice. They also provide an outlet for creativity and debate.

**4.8.2 *Creating Sparks*.** (September to 3 November 2000). The Division advised on a collaboration between the Royal Society, Nature (the international weekly science journal) and the V&A to create a contribution to the *Creating SPARKS* festival in South Kensington. It consisted of a self-guided tour around the V&A galleries, including site-specific interventions of contemporary work. The tour was accompanied by a publication and complemented by a series of four lectures, seven gallery talks and a number of drop-in events:

- *Making Music*: a workshop exploring how different materials and shapes create different sounds (161 participants)
- *Tessellation*: where visitors helped create a large artwork, based on the tessellating shapes found in the Islamic Gallery (70 participants)
- *Caring for your Collection*: V&A conservators were in the galleries talking about their work. (210 participants)
- *Tapestry of Grass*: To compliment the display *Tapestries of Grass*, visitors were encouraged to create a simple, bold design inspired by objects in the Museum. With the help of Heather Ackroyd, their designs were transferred onto black plastic and cut out. The plastic was placed over grass-seeded hessian and weighted down. For the following week the 50 or so pieces were tended and watered and grew beautifully. We were left with impressions of the original designs created by the grass growing long and green through the cut outs and remaining short and yellow underneath the plastic. The living

pieces were joined together and displayed in the link corridor and many participants returned to seek out their own artwork.

- 4.8.3 *Give and Take.*** Gallery Education worked with the Serpentine Education Department to organise a programme of events at both venues to complement the exhibition *Give and Take*; an unprecedented partnership between the Museum and the gallery. The V&A programme included exhibition talks, a private view for teachers and a Family Day. The Family Day was led by two artists and gave families the opportunity to follow an interactive trail around the exhibits and complete tasks and activities at different points around the Museum. Their exploration of modern and historic artwork was marked by creating a sealed parcel containing items collected or created en route.
- 4.8.4 *Imperfect Beauty: Body Art.*** Five days of hair and make-up demonstrations took place in the Canon Photography Gallery to bring to life the work of the stylist presented in the exhibition. For two days, final year students from Westminster Adult Education Service, with their tutors, demonstrated on visitors hair and make-up for cat-walk and black and white and colour photography. On a further two days they held short make-up classes to give visitors the opportunity to create styles shown in the gallery. Demonstrations were also given by a stylist from MAC. On the final day stylists from 1144 demonstrated on visitors some of the techniques used to style black hair, such as braiding and wrapping.
- 4.8.5 *Carnival in Close-up.*** Learning & Visitor Services collaborated with the Contemporary team in the Henry Cole Wing to curate a display of some of the spectacular costumes from Notting Hill Carnival 2000, complemented by a lecture and three carnival workshops, funded by the Heritage Lottery Fund. Through the Lottery Fund and additional funds from London Arts, we were able to fund follow up carnival workshops, demonstrations and lectures and contribute towards both the *Carnival in Motion* evening and the display of many of the carnival costumes during Black History Month. A follow up meeting with carnival bands and London Arts representatives allowed us to develop plans for further activities to sustain and build this audience group.

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## 5. OUTREACH PROGRAMMES

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### 5.1 Introduction

**5.1.1** This year saw the end of the *Shamiana* exhibition tour at the Gas Hall in Birmingham and sustained commitment to working with the Sikh community following the exhibition *The Arts of the Sikh Kingdom* in 1999. The most successful outreach initiative with the Chinese community was the *Day in the Park* in Coram's Fields with over 2,500 visitors enjoying a range of V&A activities.

**5.1.2** The V&A has over 10 years' history of working with South Asian and Chinese communities. This year, however, saw unprecedented energy by both the Contemporary and Access teams in audiences underserved by the V&A – in particular the Black British African-Caribbean communities – through both *Carnival* and *Day of Record: Black British Hairstyles and Nail Art*. There were also intercultural initiatives, working with diverse faith communities establishing connections between sacred objects in the V&A with sacred objects in the community. Other cultural initiatives involved refugees through the Language and Literacy project, older learners and work with diverse communities in both Tower Hamlets and Hackney on the development of a Community Strategy for the Museum of Childhood.

### 5.2 Outreach for temporary exhibitions

**5.2.1** *Art Nouveau*. Trinity Community Centre, Bancroft Women's Group, Burdett Community Centre and the Somali Community Centre all participated in the Art Nouveau project exploring the influence of non-western art and developing their own arts and crafts projects inspired by Art Nouveau but also drawing on contemporary and traditional themes. These projects varied from mosaics for a local mosque to jewellery and other textile crafts.

**5.2.2** *Brand.new*. In preparation for the exhibition *Brand.new*, it was decided to invite people both from the East and West of London to have their photographs taken with a branded object of their choice. This illustrated the relationship between brands and personal identity and involved a broad range of people from different backgrounds and served to encourage people to take an interest in the forthcoming exhibition *Brand.new*.

V&A photographer Graham Brandon ran a day's photography session at Hackney Community College and Polaroids were used for the same exercise at the Asian Mela festival in Newham. The photographs from Hackney were subsequently used for the web microsite advertising the exhibition and for display within the V&A. The photographs at the Mela festival were used to create an outdoor display during the two-day festival.

**5.2.3** *Inventing New Britain: The Victorian Vision*. Staff established links with media departments of further and higher education institutions – Lewisham College, Tower Hamlets College, Westminster University, Buckinghamshire University – and with various community organisations – Chinese Women's Group at the Soho Family Centre and members of the Shadinata Trust in the East End working with the Bangladeshi community – to invite their participation in a video response to the world and to technology aspects of the *Victorian Vision* temporary exhibition. The idea was for Media students in further and

higher education institutions to work with culturally diverse communities in Britain to respond to the Victorians' view of Empire and its legacy today. The video was to be shown in the Museum during the *Victorian Vision* exhibition.

### Summary of participation in outreach for temporary exhibitions

	00/01	
	Sessions	Individuals
<i>Art Nouveau</i> outreach	10	133
<i>Brand.new</i> photography outreach	3	61

## 5.3 Young people's outreach

**5.3.1** The Young People's outreach programme reached new areas this year, such as the London Borough of Tower Hamlets, and the boroughs of Hammersmith and Fulham, and Barking and Dagenham. The Youth Officer visited the youth services to promote the V&A's programmes for young people. The outreach has been specifically linked to different programmes run by the Museum, ranging from the newsletter project to the Art Nouveau Mural Project. The free distribution of *V&A Voices* to young people in London local authorities has continued to generate interest in our programme and assist in recruiting new partners and young people to the events.

### Summary of participation in young people's outreach

	98/99		99/00		00/01	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
<b>Art Nouveau Mural Project</b>	-	-	-	-	21	235
<b>Art Nouveau Mural Project</b>	-	-	-	-	4	82
<b>Intergenerational Project</b>	-	-	-	-	4	74
<b>CD ROM Project</b>	-	-	-	-	2	37
<b>Newsletter Project</b>	-	-	2	26	1	20
<b>Project presentations to youth workers</b>	3	82	-	-	-	-
<b>Informal sessions with young people/youth workers at youth centres</b>	6	56	-	-	-	-
<b>General outreach</b>	-	-	1	250	-	-
<b>Distribution of <i>V&amp;A Voices</i></b>	-	-	13	4,500	24	4,500

## 5.4 South Asian outreach

**5.4.1 *Shamiana: The Mughal Tent Project.*** The *Shamiana* exhibition tour has continued throughout this year beginning with 20 textile panels being displayed at Rochdale Art Gallery from 27 May to 1 July 2000. Although none of the panels were made in Rochdale, this provided an opportunity for the local South Asian community to see and be inspired by the artwork.

The Mughal tent structure was used for the only time since the *Shamiana* exhibition in the Pirelli Garden at the V&A to display 22 of the textile panels at the Sandwell Multi-Cultural Show in West Bromwich from 26 to 28 August 2000. The tent had prime position near the

entrance to the show and a total of 8,400 people saw the display. Since no other venue had requested the tent, it was gifted to Sandwell Metropolitan Borough Council to be used for future community arts events.

The Jugnu Bhangra Group in Gravesend displayed 12 Shamiana panels in their new purpose-built studio from 17 September to 10 December 2000. The Group opened the exhibition with a colourful evening of Bhangra dancing and sitar music, which was attended by approximately 80 people from the local community. The Group also shares the studio with a local primary school and the school children participated in a number of textile and drawing workshops in the studio, organised by teachers. Other school groups visited the exhibition throughout the autumn.

One of the most prestigious venues of the *Shamiana* exhibition tour has been the Irish Museum of Modern Art in Dublin, which displayed 20 panels from 27 October 2000 to 18 February 2001. The IMMA's community education team ran an extensive programme of workshops and events in parallel with the exhibition, and were successful in reuniting several members of the Irish group who had made the Dublin textile panel. IMMA also collaborated with the Chester Beatty Library in Dublin, whose collection of South Asian prints had originally inspired the Dublin panel.

The final venue for the *Shamiana* exhibition tour was the Gas Hall at Birmingham Museum and Art Gallery. Tjhir panels were displayed from 17 March to 20 May 2001. This was one of the largest displays of the panels and therefore was a fitting end to the four-year tour.

The *Shamiana: The Mughal Tent* publication continues to sell well since going to print in September 1999. In the last year 1,066 copies have been sold.

The development of the Shamiana project onto the web was begun. Throughout the year Julie Cornish, the Shamiana Project Co-ordinator, has been liaising with the Indian and South East Asian Department and the Information System Services Department to develop the brief and implement the project. A pilot project was run in January and February 2001 involving two South Asian community groups in the creation of digital artwork to be included in the new website. An external technical consultant was employed to produce the final product, which was launched as a microsite to the current V&A website in April 2001.

**5.4.2 Sustaining the participation of the Sikh community.** Several initiatives during the year drew and built on the strong relationships we had formed through the exhibition *The Arts of the Sikh Kingdoms*. We worked with the Maharaja Duleep Singh Trust on developing a display and activities at the East London Mela where we shared a marquee attended by over 5,000 people. As well as answering questions and introducing people to the range of resources and activities at the V&A, we ran workshops for children on designing a Shamiana panel, being photographed with their favourite brand for the Polaroid wall (to promote the *Brand.new* exhibition) and trying on a crinoline (to promote the British Galleries).

The participation of the Sikh community in developing and initiating programmes has become central to the work of sustaining that community, as has the use of networks within those communities to promote and publicise events, including the use of email, websites etc.

**5.4.3 Jewellery project.** The Fashioning Jewellery project was developed to encourage young people from the South Asian community to use the rich resource of the V&A, in particular the Indian collections, as inspiration to design and make jewellery. This year there were courses run at the Lansbury Community Centre in Tower Hamlets and over four days at Tower Hamlets Summer University.

As the project culminated in September 2000, the information here relates to its tail-end. Two group visits to the Museum took place with a total of 23 people attending. Six outreach sessions took place at two group venues with a total of 76 people attending. Jewellery by the participants of the whole project was selected and displayed in the front cases at the Cromwell Road entrance from June to September 2000 to a favourable reception by both Museum visitors/workers and the participants.

### Summary of South Asian outreach programme

	98/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
<b>Practical workshops for South Asian community</b>	12 <sup>23</sup>	163	41	310	16	301
<b>Events and demonstrations</b>	0	0	3 <sup>24</sup>	1,200	1 <sup>25</sup>	5,000
<b>Members of South Asian Community at training day for volunteers</b>	1 <sup>26</sup>	40	-	-	-	-
<b>Handling session</b>	1	11	1	15	- <sup>27</sup>	-
<b>Shamiana exhibition tour (venues/visitors)</b>	4	192,909	2	41,528	4	66,972

## 5.5 Chinese outreach

### 5.5.1 Introduction.

#### Summary of Chinese outreach

	98/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
<b>Sessions at Chinese Saturday Schools</b>	1	200	5	220	10	349
<b>Workshops at old people's homes</b>	1	10	-	-	-	-
<b>Presentations/talks at New Year celebrations</b>	4	1,000	-	-	1	100
<b>Presentations/talks at Chinese associations/forums</b>	3	500	1 <sup>28</sup>	100	1	2,320 <sup>29</sup>

<sup>23</sup> Includes reminiscence and jewellery workshops.

<sup>24</sup> For *The Arts of the Sikh Kingdoms* exhibition includes outreach at festivals.

<sup>25</sup> Attendance at Mela East London.

<sup>26</sup> For *The Arts of the Sikh Kingdoms* exhibition.

<sup>27</sup> Figures for handling sessions are included in the general public programme.

<sup>28</sup> Islington Community Centre.

<sup>29</sup> These figures include the activities at Coram's Fields *A Day in the Park*.

### **5.5.2 Outreach to Coram's Fields: *A Day in the Park* Chinese community event**

Staff were invited by the Camden Town Chinese Community to join in their Millennium celebrations, *A Day in the Park*, at Coram's Fields in central London. They provided a large marquee in which the V&A held a Qing dynasty costume display, historical Chinese fashion walk, opera face painting, Chinese games and shadow puppets. The V&A's event attracted some 2,500 visitors out of 4,000 who attended the park's events. The Mayor of Camden, the Chairperson of the Camden Community and other dignitaries came to visit the V&A and sat down for the historical fashion walk. The V&A attracted media such as Phoenix television and local papers. The Museum received maximum exposure from this event, allowing us to publicise Museum programmes.

## **5.6 African Caribbean outreach**

**5.6.1** Outreach with the African Caribbean community involved both the Contemporary team and Learning & Visitor Services staff working with Notting Hill Carnival Trust and other carnival bands in selecting costumes appropriate both for the *Carnival in Motion* evening and *Carnival in Close Up* exhibition. This entailed viewing the designs submitted to London Arts, attending both the gala at the Millennium Dome and the Notting Hill Carnival, and visiting individual bands to view the designs, collect photographs and generally encourage bands to participate.

**5.6.2** Other outreach included a reminiscence session to the Pepperpot Club in Ladbroke Grove, following a visit of African-Caribbean pensioners to the temporary exhibition *Brand.new* (see above), and subsequent to their participation in the contemporary art project by Ken Aptekar for the *Give and Take* exhibition.

**5.6.3** During the year staff started to work with the Contemporary team and Black Cultural Archives to plan for the *Day of Record on Black British Hairstyles and Nail Art*, building on and expanding the contacts initiated over Carnival and other projects with the African Caribbean community.

## **5.7 Other outreach**

**5.7.1 Disability outreach.** Wandsworth Centre for the Blind invited Imogen Stewart to join their seminar on 'My right to art'. A lively discussion was held during the evening.

**5.7.2 Sacred Spaces.** The communities in this project involved were a group of 13 to 15 year olds from the West London Synagogue of British Jews; members of all ages from the Swaminarayan Hindu Mission who photographed all aspects of this lively and popular temple in Neasden; a culturally diverse group of adults from the London Buddhist centre in Bethnal Green; young children attending an Arabic class at Gravesend and Dartford Muslim Association who produced wonderful photographs of sacred objects in their homes using disposable cameras; adults and children from the Institute of Jainology in London and The Jain Centre in Leicester who took photographs of their spectacularly converted Non-Conformist chapel using material, art and architecture from India; children from Northbrook Church of England School who produced lovely photographs of their favourite objects in the Museum; members of the Bibleway Tabernacle group in Lewisham who showed their practice of total immersion; Sikh students and volunteers from *The Arts of the Sikh Kingdoms* based in London, and members of the Sikh community in Gravesend, who

explored the theme of the 5 Ks; and a secular group who produced individual works around the themes of the secular and nature, the secular and the law, and community involvement in secular communities.

### Sacred Spaces outreach

	99/00		00/01 <sup>30</sup>	
	Events	Individuals	Events	Individuals
<b>Christian</b>	4	388	7	96
<b>Jewish</b>	9	75	-	-
<b>Secular</b>	2	15	-	-
<b>Buddhist</b>	2	36	4	24
<b>Hindu</b>	-	-	2	14
<b>Jains</b>	-	-	2	121
<b>Muslim</b>	-	-	2	48

**5.7.3 Language and Literacy outreach.** A workshop was held with family learning practitioners in adult and community education on developing language learning with refugee families in the Museum.

**5.7.4 Work with older learners.** Various groups participated in this reminiscence project, both visiting the exhibition *Brand.new* and having a follow up session in their own centre. Follow up visits by staff were made to The Spanish Memories Group; the Open Age project, the Pepperpot Club; the East Chelsea Community Contact Organisation and Kensington Day Centre in the Royal Borough of Kensington and Chelsea; Westminster Advocacy Service for Senior Residents; Age Concern, Camden; Hackney Pensioners Press; and Springfield Senior Citizens in Lambeth.

The participants in the groups were from very diverse backgrounds. Some of the residents in Kensington and Chelsea used to be in service; some had servants. Some shared vivid memories of the War, including sleeping in the Indian Department of the V&A entertained by a banjo player. Some had spent their early years in different countries, such as Spain, the Caribbean and Sri Lanka. Many of the group brought in branded objects to stimulate discussion and to contribute to a display at the V&A.

**5.7.5 The Museum of Childhood, Bethnal Green.** From January 2001 Eithne Nightingale, Head of Adult and Community Education, worked on developing a community strategy for the Museum of Childhood. She focussed on consulting with key agencies and individuals in both the London Borough of Hackney and the London Borough of Tower Hamlets. This has included voluntary organisations particularly from key communities in the East End: e.g. the Bangladeshi community; the African-Caribbean community; family and early learning practitioners; and staff from regeneration, youth and lifelong learning departments of the respective boroughs. The Community Strategy will be launched before autumn 2001.

<sup>30</sup> The outreach for the Jewish and the Secular groups had already been completed by the beginning of this year. All of the Sikh sessions were held at the V&A and so are not included in these totals. Programmes for the Hindu, Jain and Muslim groups were held between April and July 2000.

**Summary of participation in Language and Literacy and older learners outreach**

	89/99		99/00		00/01	
	Events	Individuals	Events	Individuals	Events	Individuals
<b>Language and Literacy outreach</b>	-	-	-	-	1	9
<b>Older learners project</b>	-	-	-	-	9	79

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## 6. PUBLIC BOOKING AND INFORMATION SERVICES

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### 6.1 Introduction

**6.1.1** The groups and school bookings, event ticketing and information services are provided by the Bookings Office, the Box Office and Groups Reception within the Administration Section. This front-line service deals with large numbers of learners, community, group and individual visitors. In this financial year the Section made bookings for 99,130 individuals to visit the galleries and exhibitions. The telephone information service received over 14,000 enquiries.

### 6.2 Visits and booking

**6.2.1 Self-guided visits.** There were 3,364 groups (99,130 individuals) booked into the Museum through the Education Department of which 2,852 were for self-guided group visits. Of the 89,851 individuals constituting the self-guided groups, 3,142 were paying individuals. Overall group visitation showed an increase this year by 1.6%, although individuals within groups declined by a marginal 3.6%. Self-guided groups visits were up slightly by 3.5%. The small drop in individuals within groups merely reflects the number of actual individuals turning up within the groups themselves. However, overall group visits were marginally up on last year.

#### Summary of group bookings by group type

	98/99		99/00		00/01	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Schools	1,404	48,424	1,366	48,533	1,169	39,495
Universities <sup>31</sup>	504	12,924	478	12,180	613	16,270
Art colleges	154	5,310	0 <sup>32</sup>	0		
FE colleges	464	12,590	429	11,469	592	16,032
Adult groups	336	8,670	338	7,723	380	8,615
Art organisations <sup>33</sup>	0	0	120	3,676	119	4,002
Other <sup>34</sup>	448	14,930	722	29,574	491	14,716
<b>Total groups</b>	<b>3,310</b>	<b>102,848</b>	<b>3,453</b>	<b>113,155</b>	<b>3,364</b>	<b>99,130<sup>35</sup></b>

#### Summary of self-guided visits

	98/99		99/00		00/01	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
<b>Total self-guided visits</b>	<b>2,509</b>	<b>81,728</b>	<b>2,754</b>	<b>90,717</b>	<b>2,852</b>	<b>89,851</b>
<b>Total charged groups (included in figure above)</b>	<b>153</b>	<b>4,140</b>	<b>135</b>	<b>5,005</b>	<b>89</b>	<b>3,142</b>

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<sup>31</sup> This includes HE colleges.

<sup>32</sup> Art colleges were incorporated into further or higher education in 1999/00.

<sup>33</sup> Art colleges and arts organisations were amalgamated as a single figure up to 1998/9.

<sup>34</sup> Excludes V&A staff making bookings for rooms.

<sup>35</sup> Reason for apparent drop was that in 1999/00 over 14,000 South Asian groups visited *The Arts of the Sikh Kingdoms* exhibition.

## Numbers of people visiting the Museum by group type <sup>36</sup>

	98/99	99/00	00/01
Adult education, non-formal, museum related	2,255	-	-
Adult education, non-formal, non-museum related	2,209	-	-
Adult education, formal, commercial	2,000	-	-
Adult education, formal, public	2,206	-	-
Art colleges	5,310 <sup>37</sup>	-	-
Children and youth groups	436	1,133	1,090
Chinese community	310	421 <sup>38</sup>	3,319
FE colleges	12,590	11,469	16,032
Language schools	777	-	-
Miscellaneous	76	-	-
Museum groups	150	2,746	1,513
Pre-schools	456	114	113
Primary schools	9,988 <sup>39</sup>	8,371	7,922
Secondary schools	38,436	40,162	31,573
South Asian community	274	14,843 <sup>40</sup>	800
Special needs	666	741	829
Tourist groups	40	-	-
Universities and HE colleges	12,924	12,180	16,270
Unknown	894	-	-
Organisers <sup>41</sup>	-	-	-
Access organisations	48	0	0
Arts organisations	0	3,676	4,002
Asian organisations	1,399	0	0
Blue Badge guides	1,000	0	0
Chinese organisations	1,540	0	0
Commercial organisations	440	387	277
Conference organisers	80	0	0
Education/exam	305	0	0
Foreign language tours	97	0	0
Funding organisations	6	0	0
Inbound handling agencies	74	0	0
Libraries	12	0	0
Professional or academic organisations	249	0	0
Specialist art tour operators	369	0	0
Tour operators	4074	0	0
Unknown	1,158	0	0
V&A departments	1,077	0	0
Adult and community interest group	0	2,941	3,548
Adult education (curriculum)	0	4,782	5,067
African-Caribbean community groups	0	0	1,324 <sup>42</sup>
Central government	0	313	398
Local government	0	209	59
Media	0	38	42
Other ethnic community groups	0	134	82

<sup>36</sup> The group types were changed in 1999. We have attempted to show the impact of the change by recording zero in relevant columns.

<sup>37</sup> Shows amalgamation of art colleges and arts organisations.

<sup>38</sup> Chinese communities and Chinese organisations have been amalgamated.

<sup>39</sup> Drop accounted for by closure of British Galleries.

<sup>40</sup> This increase was related to groups visiting *The Arts of the Sikh Kingdoms* and also due to the fact that Asian organisations had been amalgamated with South Asian community.

<sup>41</sup> This chart has been generated by our computer booking system Vista. The division into groups and organisers is required by the computer. Organisers are co-ordinators who do not generally visit the Museum but encourage others to do so. In 1999/00 groups and organisers were merged.

<sup>42</sup> Includes 1,288 attending *Carnival* workshops and 36 attending *Brand.new*.

	98/99	99/00	00/01
Teachers, lecturers, community and youth workers	0	396	296
Tour and tourist organisations	0	8,099	5,898
<b>Total number of people booked into Museum in groups</b>	<b>102,848</b>	<b>113,155</b>	<b>99,130</b>
<b>Total number of individuals booked into Museum</b>	<b>7,9621</b>	<b>98,663</b>	<b>104,894</b>
<b>Grand total</b>	<b>183,546</b>	<b>211,818</b>	<b>204,024</b>

**6.2.2. Groups Reception and Lunchroom.** The Groups Reception and Lunchroom continues to provide a welcome facility for groups with a cloakroom and eating area. In addition the groups receptionist advises and supports groups providing information and leaflets. This space accommodates up to 160 people per half hour. The figures this year show an increase in numbers of individuals using the Lunchroom by 5.3%. However, the actual numbers of groups being handled by the reception desk has decreased by 10%. Some of this decline in groups is accounted for an overall decline in school groups using this facility, although student groups were up.

### Summary of Groups Reception bookings

	98/99		99/00		00/01	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
<b>Groups Reception bookings</b>	522	29,978	615	28,839	553	30,389

**6.2.3 Gallery bookings.** This year, as with previous, the Dress Collection continued to prove to be the most regularly requested gallery for booked group visits and activities. This year the Toshiba Gallery showed increased bookings that may be related to *Japan 2000/2001* events and activities. The 20<sup>th</sup> Century Gallery also proved popular and this may be linked to groups coming to visit the *Brand.new* exhibition. The Textiles Galleries were also markedly up on previous years. Print Room visits increased this year probably as a result of improved and simplified booking procedures. Sculpture Galleries proved attractive this year and Ceramic Gallery visits were up due to improved access over the last year where closure was prevalent because of the British Galleries Project. Some galleries showed a marked decline: the Medieval Treasury was one which suffered through the installation of temporary exhibitions such as *Ron Arad*. Interestingly the Photography Galleries and the Raphael Cartoons also showed a decline. Although some groups, mainly schools, request specific galleries at the point of booking, other groups prefer to leave their visit plans open and less structured and are consequently not reflected in the table below.

## Gallery bookings

Gallery	Gallery number	Number of groups 98/99 <sup>43</sup>	Number of groups 99/00	Number of groups 00/01
Dress Collection	40	454 <sup>44</sup>	475	509
Nehru Gallery	41	263	326	295
Toshiba Gallery	45	207	203	220
Islam	42	150	220	196
Cast Courts	46a – b	162	267	191
Tsui Gallery	44	175	239	181
Textiles	96 – 99	147	97	180
Textiles	100 – 101	151	82	178
20th Century	70 – 74	195	148	161
Print Room	503	90	109	129
Silver Galleries	65-69	-	-	92
Sculpture	51	-	96	89
Glass	131	-	74	88
Korea	47	-	68	82
Sculpture and Architecture	50 a – 50 b	-	50	75
20th Century Study Collection	103 – 106	181	94	72
Sculpture	62	-	45	71
Textiles: Embroidery	109	108	57	67
Ceramics: British Porcelain	140	48	2	64
Photography Gallery	38	169	131	57
Raphael	48 a	-	120	54
Jewellery	91 – 93	-	48	52
Europe Jones Collection	1 – 7	-	55	48
Europe/America	8 – 9	-	63	44
Europe 1100 – 1450	22 – 24	-	32	40
Ceramics: Islam	133	58	24	38
Italy	11 – 20	72	49	36
Medieval Treasury	43	75	164	33
Musical Instruments	40 a	-	32	32
Best of British	62	-	72	25
Tapestries	94	-	29	18
Europe 1500 – 1600	21 – 21a	-	30	16
Britain 1750 – 1820 (Closed 99/00)	121 – 126	73	-	-
Britain 1715 – 1750 (Closed 99/00)	57 – 58	72	-	-
Britain 1500 – 1715 (Closed 99/00)	52 – 56	-	-	-
Britain 1820 – 1900 (Closed 99/00)	118 – 120	-	-	-

<sup>43</sup> This information is not available on the new Vista software. These figures are from the old Vista system so may not include all information.

<sup>44</sup> Drop-in visits probably accounted for by affect of closure of British Galleries.

**6.2.4 Exhibitions.** The major exhibitions this year were *Art Nouveau* and *Brand.new*. Both of these exhibitions maintained consistent levels of group bookings compared with exhibitions in previous years. Both exhibitions proved very popular with student groups, although *Art Nouveau* was not so popular with school groups because the content was not closely related to the curriculum.

**Summary of major exhibition group bookings**

Dates of exhibition	Exhibition	Total groups	Numbers in groups
6/04/00 – 30/07/00	<i>Art Nouveau</i>	466	11,703
19/10/00 – 14/01/01	<i>Brand.new</i>	403	13,341

**Total of group visitors excluding those booked for the major exhibitions**

	98/99		99/00		00/01	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
People visiting major exhibitions	Not recorded	8,666	579	27,652	869	25,044
People in groups not visiting major exhibitions	3,002	94,182	2,874	85,503	2,495	74,086
<b>Total people in groups</b>	3,310	102,848	3,453	113,155	3,364	99,130

**6.2.5 Box Office.** The Box Office recorded another very busy year, processing a total of 15,311 tickets throughout the year. This was a 7% increase on the previous year. Of the total tickets sold, the Wednesday Late View programme accounted for approximately 68% of the total sales, or 10,539 tickets. Late View ticket sales increased by 17% on the previous year showing the ever-growing popularity of this event. The remaining 32% of sales were distributed across the Division’s programme of short courses, conferences and study days and also Friday Late View. The Box Office suffered from a continued lack of computer functionality to sell tickets through Vista.

**6.2.6 Schools publications**

**Summary of publications available for sale to schools**

98/99	99/00	00/01
<i>Victorians</i>	<i>Victorians</i>	<i>Victorians</i>
<i>Dress</i>	<i>Dress</i>	<i>Dress</i>
<i>Print Room</i>	<i>Print Room</i>	<i>Print Room</i>
<i>Sculpture</i>	<i>Sculpture</i>	<i>Sculpture</i>
<i>20th Century Gallery</i>	<i>20th Century Gallery</i>	<i>20th Century Gallery</i>
<i>William Morris Poster Pack</i>	<i>William Morris Poster Pack</i>	<i>William Morris Poster Pack</i>
<i>The Renaissance</i>	<i>The Renaissance</i>	<i>The Renaissance</i>
<i>Japanese Art &amp; Design</i>	<i>Japanese Art &amp; Design</i>	<i>Japanese Art &amp; Design</i>
<i>Textiles</i>	<i>Textiles</i>	<i>Textiles</i>

## Summary of publications available free to schools

98/99	99/00	00/01
<i>Nehru Guide</i>	<i>Nehru Guide</i>	<i>Nehru Guide</i>
<i>Plant Motifs</i> (out of stock Feb 99)	<i>Plant Motifs</i> (out of stock Feb 99)	<i>Plant Motifs</i>
<i>European Ornament</i>	<i>European Ornament</i>	<i>European Ornament</i>
<i>Tsui Pack</i>	<i>Tsui Pack</i>	<i>Tsui Pack</i>
<i>20th Century Gallery</i>	<i>20th Century Gallery</i>	-
<i>Using the V&amp;A for GCSE and A Level Coursework</i>	<i>Using the V&amp;A for GCSE and A Level Coursework</i>	<i>Using the V&amp;A for GCSE and A Level Coursework</i>
<i>Victorian Social Life</i>	<i>Victorian Social Life</i>	<i>Victorian Social Life</i>
<i>Accessories</i>	<i>Accessories</i>	<i>Accessories</i>
<i>Vicki &amp; Albo</i>	<i>Vicki &amp; Albo</i>	<i>Vicki and Albo</i>
<i>Drawing in Museums</i>	<i>Drawing in Museums</i>	<i>Drawing in Museums</i>
<i>The Glass Gallery</i>	<i>The Glass Gallery</i>	<i>The Glass Gallery</i>
<i>Jewellery &amp; Adornment</i>	<i>Jewellery &amp; Adornment</i>	<i>Jewellery &amp; Adornment</i>
<i>Museum Conservation</i>	<i>Museum Conservation</i>	<i>Museum Conservation</i>
<i>Using the V&amp;A at Key Stage</i>	<i>Using the V&amp;A at Key Stage</i>	<i>Using the V&amp;A at Key Stage</i>
<i>Constable</i>	<i>Constable</i>	<i>Constable</i>
<i>Raphael: A Brief History for Teachers</i>	<i>Raphael a Brief History for Teachers</i>	<i>Raphael a Brief History for Teachers</i>
<i>Raphael: Information and Ideas for Teachers</i>	<i>Raphael Information and Ideas for Teachers</i>	<i>Raphael Information and Ideas for Teachers</i>
<i>Maths in Islamic Art</i>	<i>Maths in Islamic Art</i>	<i>Maths in Islamic Art</i>
<i>Courses for Teachers</i>	<i>Courses for Teachers</i>	<i>Courses for Teachers</i>
<i>Introducing the V&amp;A – A Guide to the Collections for Educators</i>	<i>Introducing the V&amp;A – A Guide to the Collections for Educators</i>	<i>Introducing the V&amp;A – A Guide to the Collections for Educators</i>
<i>Visiting the V&amp;A – Essential Information for Educators</i>	<i>Visiting the V&amp;A – Essential Information for Educators</i>	<i>Visiting the V&amp;A - Essential Information for Educators</i>

### 6.3 Information and advisory service

**6.3.1 Telephone enquiries.** The Museum's switchboard system was updated in June. Although statistics for the first two months of the financial year are not available, between June 2000 and March 2001 the phone enquiries lines received 17,795 calls.

**6.3.2 Written enquiries by subject area.** The written enquiries service dealing with requests for information about the Museum collections processed the following number of letters shown below. There was a decrease in the number of enquiries processed this year. This may be explained in part by letters relating to particular collections being more effectively routed through to the collection concerned for direct response. Also an increase in correspondence directly through the email system is also partly responsible. In this year over 120 general enquiry emails were responded to.

### Summary of the subjects of written enquiries

	98/99	99/00	00/01
<b>Textiles &amp; Dress</b>	116	29	20
<b>General enquiries</b>	95	73	67
<b>Victorians</b>	77	62	29
<b>Indian</b>	30	3	1
<b>Adult courses / RCA</b>	23	6	15
<b>Posters</b>	18	5	3
<b>Other museums</b>	15	9	3
<b>William Morris</b>	10	7	4
<b>China</b>	3	3	1
<b>Tudors &amp; Stuarts</b>	2	6	2
<b>Courses for teachers</b>	2	4	1
<b>Photography</b>	2	1	3
<b>20<sup>th</sup> century</b>	5	0	0
<b>INSET course</b>	1	0	0
<b>Comment slips</b>	1	0	0
<b>Total</b>	400	208	149

**6.3.3. Mailings.** The division continues to streamline its mailing service. In the course of the year the division mailed 92,659 items to promote its courses and events.

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## 7. VISITOR SERVICES AND ADMISSIONS

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### 7.1 Admissions service

**7.1.1 Introduction.** The aim of the Admissions team is to provide a high standard of customer service, a warm welcome, clear ticket options, a clear and efficient system of entry and good quality information. The team is responsible for the accurate recording of visitor data through the till system, and accurate cash handling. The information collated on visitor figures is used in the preparation of data for DCMS.

**7.1.2 Tills and desks.** Due to the possible Health and Safety issues related to the tills and desks, new desks have been designed and new till systems researched. By the end of the year the desks were ready to be given the go ahead to be made and several options have been explored into new till systems. There are many issues surrounding the buying of a new till system that are ongoing. Total admissions for 2000/01 were 936,652.

**7.1.3 Free entry.** During this year, staff worked towards and planned for the possibility of Quids In or Free Entry, and the effects it would have on the visitor experience and the staff.

### 7.2 Front of house and information desks

**7.2.1 Improvement to telephone systems.** DECT telephones have been introduced at the Cromwell Road entrance to reduce trip hazards from cabling, and allow greater flexibility, however, some volunteers have struggled as they are not always as reliable as standard equipment. The performance is being monitored. The introduction of computers with access to both the intranet and internet has been approved in principal with plans for installation during 2001.

**7.2.2 Antiques Roadshow.** During May 2000, Visitor Services undertook the massive task of organising the Antiques Roadshow, which was filmed in the dome area.

**7.2.3 Visitor Information Desks.** General visitor information is provided from Information Desks sited at both the Cromwell and Exhibition Road entrances. Managed by the Visitor Information team, the desks are staffed in rotation by 90 volunteers and work experience students. The Information Desks provide visitors with an initial welcome and orientation around the Museum, supplying maps and information on events, exhibitions and the collections.

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## 8. SERVICES FOR THE MUSEUM SECTOR AND RELATED SECTORS

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### 8.1 Introduction

- 8.1.1. The V&A has played a leading role in development of museum education in the UK and overseas for over a decade. This year, staff of the Division continued to support Government agencies, professional groups and other museums.

### 8.2 Government, museum agencies and institutions

- 8.2.1 Government.** David Anderson advised the Department of Culture, Media and Sport on proposals for its Creative Partnerships initiative. He gave a presentation, with Roland Jackson of the Science Museum, to the DCMS/DfEE Sponsored Bodies Education Network. He served on the Steering Committee for the proposed Culture Online initiative.

- 8.2.2 Museum sector.** Imogen Stewart was visited by Karen Frances, Volunteer Co-ordinator at Somerset House London, to discuss the V&A's scheme for volunteer guides and facilitators for disabled visitors.

David Anderson served on the advisory committee for the 2001 Museum Association Conference. He also served on the Steering Committee for QUEST's review of performance measures for education, and on the Steering Committee for Resource's review of education standards. He advised QUEST on Access and Social Inclusion.

Fahmida Shah was a member of discussion group brought together by QUEST to identify Social Inclusion Outcomes in response to the government's objectives. As a result, Eithne Nightingale was interviewed by a member of QUEST team for a follow up consultation.

Celia Franklin arranged visits for the following: Joan McGirk, National Gallery of Scotland; Heather Whitely, National Gallery of Victoria, Australia; Rachel Moss, The Bass, Museum, Burton on Trent; Johanna Parker, National Museum of Australia; Nancy Barr, Detroit Institute of Arts, USA; Education Team, The World of Glass, St Helens; and Marie Bourke, National Gallery of Ireland.

- 8.2.3 Other institutions and people.** Fahmida Shah serves as a member of the Arts Council's Development Panel for Education and Employment. She is also a member of the Steering Committee for the Outset Project, developing youth provisions in London Borough of Waltham Forest.

Morna Hinton was visited by the Madeleine Mainstone scholar Judy Schagen from the Jewish Historical Museum in Amsterdam.

- 8.2.4 Professional activities.** Celia Franklin sat on the Committee of the Visitor Studies Group and was Event and Training Co-ordinator.

### **8.3 Higher education courses in Museum Studies**

**8.3.1 Museology courses.** David Anderson was a visiting Fellow at the Institute of Education and tutor on the Institute/V&A/British Museum MA course, Museums and Galleries in Education. He co-ordinated the V&A module in summer 2000 and taught on other modules. The course is the only MA course in the UK dedicated to museum and gallery education.

David Judd ran a training session on 'Using Handling Collections' for the North and East London Museums Group, held at the Museum of the Order of St. John.

Morna Hinton gave a lecture on 'Being an audience advocate on a major museum project' to MA Museum Studies students at the Institute of Archaeology, UCL. She also contributed a gallery development case study to the Institute of Education MA course in museum and gallery education.

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## 9. RESEARCH AND EVALUATION

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### 9.1 Funded research projects

**9.1.1 DfEE Research Project on the Role of Museums in the Professional Development of Teachers.** This major project, run in partnership with the Art and Design Academic Group at the Institute of Education, entered its second year. The aim of the two-year project is to research the importance of the museum as a site and source for the further professional development of teachers and to identify the most effective and sustainable way to give teachers the confidence and skills they need to use museums and galleries as a learning resource. Phase One of the research surveyed existing provision and reported on teachers' perceptions of their support and training needs. Phase Two focused on delivery of in-service training with a detailed review of one-day courses and the piloting of a 30-hour accredited training module. Focus groups consisting of Art and Design teacher participants were set up and these, with the other research methods used, identified appropriate teaching methodologies for working in museums and galleries and establishing where, and at what stage in teachers' professional development, they are required. An interim report was produced which provided an overview of the initial findings including analysis of gathered data and highlighted key issues for further investigation. The final report will be published in December 2001.

**9.1.2 Museums, Keyworkers and Lifelong Learners.** The Adult and Community Section continued to be part of the Socrates programme, *Museums, Keyworkers and Lifelong Learning* with partners from Ireland, Portugal, Austria and Sweden. Through this programme, the V&A's young people's project has been presented to a wider audience in two international seminars in Portugal and Austria. Our experiences have also been included in the forthcoming project publication, *Museums, Keyworkers and Lifelong Learning: shared practice in five countries* to be published in June 2001. Currently, the V&A is also exploring feasibility of accreditation both for the training of young guides and of youth and community workers in working with museum collections.

### 9.2 Other research projects

**9.2.1 Museum orientation.** Celia Franklin managed a freelance contractor, Jo Graham, as she undertook research into the orientation needs of visitors around the V&A. The resulting report 'So will computers help: A review of visitor orientation needs at the V&A Museum and the potential of computers to work with the current orientation system to meet those needs' was completed in July 2000. The research consisted of interviews with front of house staff and key stake-holders in the Museum; 170 entry and exit interviews with visitors; and 14 accompanied visits. The report has been used by the Entrances and Galleries Working Group to prepare proposals for changes in these areas.

- 9.2.2 Dissemination of V&A research through conferences.** The programme of V&A conferences is managed by Francis Pugh as part of the Learning & Visitor Services Division's public events programme, in collaboration with other V&A staff or representatives of outside organisations. The conferences offer opportunities for the presentation of new research in fields related to the Museum's collections and enhance the Museum's reputation as a forum for innovative debate and academic enquiry.
- 9.2.3 Repeat visitors.** External consultant Paulette McManus completed an evaluation of repeat visitors to education programmes. The study included desk research into the motivations of repeat visitors, comparison of existing data produced by the Museum and Learning & Visitor Services and interviews with 104 repeat users of the education programmes. The report, *Repeat Visitation and Programming at the V&A*, completed in March 2001, is being used to consider how to encourage visitors to become repeat visitors.
- 9.2.4 British Galleries.** Morna Hinton completed the extensive programme of formative research into text and interpretation for the British Galleries Project. Activity in 2000/01 focused on the testing of the computer interactives being developed for the Project. This programme was jointly managed with the Museum's Multimedia Manager, Nick Brod. It gathered feedback from both visitors and Museum staff and saw two rounds of testing for most of the interactives. A full summative evaluation is planned for after the galleries open.
- 9.2.5 Access programme.** Rhondda Garraway, Cultural Diversity Worker for the African Caribbean Community, carried out monitoring and evaluation and a subsequent report on the Carnival initiative. Donald Merrick and Olga Opostolva completed and presented a report on work with the Romany and Traveller Community.
- 9.2.6 *Inspired by the V&A.*** Monitoring and evaluation was carried out on the views of both participants and V&A staff involved in the *Inspired By* programme.

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## 10. SERVICES TO THE MUSEUM

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### 10.1 Introduction

**10.1.1 Overview of services.** The Division continued this year to provide a wide range of services to the Museum. These services included room bookings for education spaces for internal events and activities and external events. This service generates some income from those hiring rooms in a commercial capacity. There is also provision of an audio-visual service which has become increasingly in demand for a range of contemporary events and gallery activities. The Division also manages the Education Resource Centre which provides a valuable staff resource containing Museum-related and gallery education publications, divisional publications and many slides and images of educational activities.

### 10.2 Booked services to the Museum

**10.2.1 Room booking.** The Museum room resources continue to be heavily used although they showed a small decrease on the previous year for the Education Study Room and the Bernard Leach Room. The Bernard Leach Room early on in the year required completion of fixtures and fittings and this contributed to its lack of popularity as a venue. However, for all other rooms an increase was shown.

**Summary of room bookings by venue, number of bookings and percentage of bookings in the venue as a proportion of total bookings in that year (by year)**

Venue	98/99		99/00		00/01	
	Bookings	%	Bookings	%	Bookings	%
Lecture Theatre	243	21%	335	22%	347	24%
Jean Muir Seminar Room	197	17%	316	20%	330	22%
Education Studic	131	11%	175	11%	211	14%
Education Study Room	229	20%	319	21%	277	19%
Bernard Leach Room	293	26%	406	26%	311	21%
<b>Total room bookings</b>	<b>1,093</b>	-	<b>1,551</b>	-	<b>1,476</b>	-

**Usage of the Lecture Theatre and the Jean Muir Seminar Room expressed as a percentage of the days available (based on a seven day week)**

	98/99	99/00	00/01
Lecture Theatre % days in use	54%	67%	70%
Lecture Theatre % weekdays	68%	75%	76%
Lecture Theatre % weekends	19%	45%	57%
Jean Muir Seminar Room % days in use	47%	60%	63%
Jean Muir Seminar Room % weekdays	55%	69%	73%
Jean Muir Seminar Room % weekends	27%	38%	36%

**10.2.2 Audio-visual services.** The Division has continued to provide audio-visual assistance to all sectors of the Museum, including technical support in the teaching spaces and provision and operation of equipment around the Museum.

Technical support has been provided for both Year Courses, the Summer Course, the Asian arts programme on Wednesday evening and the wide ranging lecture and study days throughout the year. We have continued to provide technical assistance for Late View and external users and this year saw the addition of the Friday Late View and Fashion Forum which substantially increased. Additional work was done for the *Give and Take* exhibition and several Contemporary Team projects. This work including making video recordings of focus groups led by the artist Ken Aptekar and installation of the sound system for Neil Cummings and Marysia Lewandowska. Staff continued to provide audio and video recording, tape copying and editing which also increased considerably. Technical support was given to the Exhibitions programme during this period.

**Summary of audio visual services with the numbers of each type of service provided**

	98/99	99/00	00/01
<b>Video tapes made</b>	1 for the Director for Training CD ROM	0	6 for <i>Give and Take</i> 4 for Institute of Education
<b>Audio tapes made</b>	0	1	2 for 20 <sup>th</sup> Century Gallery
<b>Services, advice, assistance in teaching spaces</b>	219	221	276
<b>Public address systems</b>	10	9	22
<b>Other services to the Museum including loans of equipment</b>	123	135	151

## 10.3 Resources Centre

**10.3.1 Introduction.** The Resources Centre continues to provide books, journals, audio-visual and digital materials to staff throughout the Museum, and loans slides to those lecturing for the Museum. These materials were used regularly throughout the year.

**10.3.2 Books and journals.** In the year 2000/1 227 books were loaned to 104 borrowers and 1,375 slides to 81 borrowers. In addition to serving the needs of Learning & Visitor Services Division staff, slides and books were lent to the Prints, Drawings and Painting Department, Indian & South East Asian Division, Far Eastern, Textiles & Dress and Metalwork Departments, Research Department, Exhibitions section, Records & Collections, Security, Training, Archive & Registry, Library Collection Development, the Theatre Museum and Apsley House. Students from the Institute of Education's MA course Museum and Galleries in Education continued to use the Resources Centre as a reference facility, by special arrangement. From January 2000, new acquisitions on museology by the Resources Centre was processed by NAL, who will catalogue the books and return them to the Resources Centre.

**10.3.3. Slides.** Progress is being made with the processing of approximately 19,000 slides acquired from Jean Schofield, a lecturer and long time volunteer in the Metalwork Department. Subject coverage includes paintings, sculpture, architecture, interiors, metalwork and ceramics.

**10.3.4 Opening hours.** The Resources Centre remained open all day one Friday per month, mainly as a reference resource for students of museology, as outlined in the Resources Centre leaflet. Access was by appointment only. Enquiries about this service will be monitored, and the Open Day policy may be resumed in Autumn 2001.

### Summary of loans from the Learning and Visitor Services Resource Centre

	98/99		99/00		00/01	
	Borrowers	Loans	Borrowers	Loans	Borrowers	Loans
Loan of books	81	164	87	159	104	227
Loan of slides	75	1,691	86	1,117 <sup>45</sup>	81	1,375

**10.4.1 Editorial services.** In the course of the year the Department Editor was responsible for the production of nearly 100 publications, information leaflets and posters. His responsibilities continued to involve all aspects of the production cycle in traditional print publishing, including the maintenance of a house style, preparing and editing texts for both Learning and Visitor Services and other V&A publications, liaising with internal V&A staff, the Museum's typesetters and design studio and external designers and printers and co-ordinating the publication and reprinting of a range of leaflets, posters, booklets and brochures to promote education and other activities at the Museum.

Within the Department he co-ordinated the editing, designing and printing of *Events at the V&A* and *What's On at the V&A*. The former appeared three times during the year, giving

<sup>45</sup> Fall in figures may be due to absence on maternity leave of Resources Officer and reduced level of record keeping.

comprehensive details of all bookable education and other activities. The latter increased in frequency to two-monthly, then split into two separate publications, *What's on for Families* and *What's On for Adults*.

In addition, the Editor co-ordinated the text and internal design and print of over 20 promotional leaflets for individual events at the Museum, including the *Courses for Teachers* booklet promoting the Museum's INSET courses, as well as booklets for the Summer and Year Courses and other leaflets for the visually impaired.

The Editor contributed editorial copy to the Friends' publication *V&A Magazine*, as well as liaising with the Museum's design studio in the production of a number of individual promotional leaflets published by other Museum departments.

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## 11. STAFF AND TRAINING

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### 11.1 Introduction

**11.1.1** In 2000 restructuring of the Museum resulted in the amalgamation of the Education Department with the Visitor Services Section and created the Learning and Visitor Services Division. This provided an opportunity for better integration of visitor contacts with the Museum and the removal of duplication of services offered by the two teams of staff.

### 11.2 Staff

**11.2.1 Gallery Education.** The Gallery Education Section experienced changes during the year. Gail Durbin has continued as Head of the Section and Deputy Director of the Division. Morna Hinton, David Judd and Colin Mulberg have continued full-time on the British Galleries but Colin's illness meant that from July 2000 his contribution was reduced. In February 2001 Celia Franklin, who had been working previously on gallery resources, moved into the British Gallery project to replace Colin. Nicola Gee was employed temporarily to take on Celia's job. Imogen Stewart has run the introductory tours, gallery talks and access programmes. In July 2000 we were very pleased to welcome Lorna O'Brien to the Section. She came from Manchester City Art Gallery and took over running gallery events in place of Anna Salaman. Margaret Peach, the Section's administrator left in May and we welcomed her successor, Jo Pettipher, in August 2000. The Courses organiser, Amanda Sharkey left the Museum in September and was replaced by Ann Dooley in November 2000.

**11.2.2 Access, Social Inclusion and Community Development.** The staffing of Access, Social Inclusion and Community Development saw some changes. Fahmida Shah, the Youth Officer, joined the Families Team but Colin Mulberg joined the section to work on Social Inclusion and Disability issues. Marilyn Green worked for 2 days a week on the *Inspired By* programme and the Sacred Spaces project. Julie Cornish continued to oversee the Shamiana project including the development of Shamiana on the Web. Hajra Shaikh, the South Asian Officer, continued to work on general South Asian programmes including the successful Diwali, but also to sustain the involvement of the Sikh community following the exhibition *The Arts of the Sikh Kingdoms*. Christine Chin continued to run successful festival programmes as well as events alongside other exhibitions. Eithne Nightingale led initiatives under the Cultural Diversity programme including work with the African Caribbean Community.

**11.2.3 Systems and Administration.** This year saw a much more stable and organised staffing structure for the Administration Section. Staff positions were rationalised in the previous financial year and, therefore, provided clarity of role and a clearer structure for staff to work within in this financial year. Patrick Hevey continued as Group Bookings Manager, supported by Clare Cotton. Alex Townsend joined Clare Cotton in November 2000, replacing Samantha Cairns as Bookings Administrator. Finance Assistant Sarah Lay joined in May 2000 to replace Jamie O'Brien. The Division also welcomed back Yasmin Hales from maternity leave who was covered for this period in the Groups Reception by Janet

MacLachlan. Finally the Division welcomed both Dawn Araim and Janet Warans as the two new part time administrators, to replace Asha Bains.

**11.2.4 Visitor Services.** The Visitor Services team as a whole enhanced, over this period, the existing information service, and laid the foundations of the new Visitor Information Team, part of the re-organised Learning and Visitor Service Division. The changes have also meant that there is full weekend cover from Visitor Services, supporting both the volunteers and the Weekend Duty Officer.

Staff arrivals boosted the Information Desks support team. James Wilson joined the Museum in July 2000 as Visitor Information and Volunteer Co-ordinator, replacing Edward Schofield who had left in 1999. Shortly after this, Diane Wharton joined the team as Information Assistant from Personnel. Since December 1999, Harriet Connides, Information Desk Supervisor has taken full responsibility for managing the volunteers and the provision of information to visitors and staff alike.

A new Volunteer Training Programme was started in January 2001. To date, volunteers have had an introduction to the Intranet and departmental visits or presentations from Ceramics and Glass, Development, Far Eastern, Furniture and Woodwork, Indian and South East Asian, the Picture Library, Prints Drawings and Paintings, Research, Sculpture, Silver & Metalwork. There are further visits planned for Summer 2001, and a full day's training in education in Autumn 2001. Volunteers will also be receiving individual training on IT and the intranet, and full customer care training as part of the Quality Service Delivery Project.

As a precursor to a new recruitment programme in 2001/2, 10 work experience placements (ranging in age from 16-22) worked on the Information Desks in 2000/1.

Harriet Connides introduced speakers at Late View and oversaw the event on those occasions in which Pauline Lawson-Smiths was absent. Diane Wharton and Harriet Connides recruited 3 members of staff for the Volunteer Information Desk and also five work experience trainees.

Nigel Kirkup left his post of Head of Visitor Services in January 2001 to join the staff of City University.

**11.2.5 Secretarial Services.** Hayley Restall joined the Division in November 2000, replacing Shade Ashaye as Personal Assistant to David Anderson.

**11.2.6 Admissions.** The Admissions Department is covered mainly by part-time staff with temporary staff from Diamond Agency covering holidays and illness. There have been some major changes in the Department, starting with the retirement of the Admissions Manager, Carolyn Davies in April 2000. Daniel Buttigieg was promoted to Admissions Manager in April and continued in this role until December 2000. Vivienne McCormack and Sarah Penson were promoted to supervisors to join Veronica Shepherd in October 2000 and Veronica was promoted to Deputy Admissions Manager at the start of April 2001 after performing the role of Acting Admissions Manager for two months prior to the arrival of Dawn Thornhill in February 2001.

Six members of staff left the team during this time and were not fully replaced. One of these six, Josie Turner, did not return to work after September 2000 due to ongoing ill health. The

team faced a number of staffing and morale issues, due to uncertainty over plans for free admission, and an uncongenial working environment. However, a full quota of staff was employed by the end of the financial year.

### **11.3 Training of V&A staff**

**11.3.1 Learning and Visitor Services training.** A series of training sessions for the Division provided a good opportunity for many members of the Division to share their expertise and experience with others. The topics covered were:

- Introduction to Museum Education: David Anderson;
- Vista: Sally Merriman;
- Access: Eithne Nightingale;
- The South Asian Collection: Hajra Shaikh;
- The Resource Centre: Stella Harpley;
- Learning Theory and its Application: Morna Hinton;
- Evaluation: Gail Durbin.

**11.3.2 Training of Museum staff: guides and lecturers.** Occasional sessions were held to improve the delivery of Gallery Talks and to assist younger members of staff to increase their confidence in giving public talks. Seventeen members of staff attended informal sessions on fluent speaking for Gallery Talks.

Tours of the best access routes in the museum were given to 24 staff and volunteers. These demonstrated where lifts, ramps, touch objects and other facilities for disabled visitors are situated.

Three talks were given on the work of the Education Department. Two were to eight volunteers from the Information desks and one to five staff attending the induction course

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## 12. FINANCIAL DEVELOPMENT

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### 12.1 Sponsorship

**12.1.1** The Department received a high level of sponsorship this year, a total of £301,427. This figure was constituted of money from the DCMS for access initiatives totalling £50,000 and monies bid and won from the HLF £42,000 and London Arts Board £2,000. Money in the form of sponsorship came from other departments around the Museum for education programmes to accompany exhibitions and planning for future exhibitions. The DfEE provided over £5,000 for a joint initiative with the Division as did the Socrates fund of £2,700.

### 12.2 Departmental generated income

**12.2.1** Income generated this year from ticket sales, publication sales etc. showed an increase of over £86,000 to £274,479. This reflects the increasing popularity of courses and activities and sale of publications. It also reflects the inclusion of income from Wednesday Late View.

### 12.3 Expenditure

**12.3.1 Gross expenditure.** Overall expenditure by the Division increased this year. This reflects the inclusion of Visitor Services spend in the overall total as well as increased activities and events and programming work.

**12.3.2 Staffing costs.** Salary costs also showed an increase this year. This, again, reflects the inclusion of Visitor Services budgets and staffing within the overall totals together with a limited increased in staffing levels to support programme and activity development.

	Income				Expenditure		
	Grant in aid	Sponsorship	Generated income	Gross income	Expenditure exclusive of salaries	Salary costs	Gross expenditure
98/99	659,537	144,000	232,544	1,036,081	365,645	670,336	1,036,081
99/00	767,597	237,569	188,112	1,193,278	433,327	759,951	1,193,278
00/01 <sup>46</sup>	1,143,968	301,427	274,479	1,719,874	652,874	1,067,000	1,719,874

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<sup>46</sup> In financial year 2000/1, the inclusion of the Visitor Services Section in the division significantly increased all figures in this financial line compared with the previous years. Significant growth in sponsorship also resulted in increased expenditure.

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## APPENDIX 1 – PUBLICATIONS

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**Anderson**, David. 'The Shape of Things to Come ?' in *Testing the Water: Young People in Galleries*. Liverpool University Press & Tate Gallery Liverpool, Issue 1, 2000.

**Durbin**, Gail. 'Connecting with the visitor at the Victoria and Albert Museum: moving from programme design to gallery design' in *Old Collections New Audiences: Decorative Arts and Visitor Experience for the 21<sup>st</sup> Century*, Donna R Braden and Gretchen W Overhiser (eds.), Henry Ford Museum and Greenfield Village, 2000.

**Franklin**, Celia. Editor, *A Victorian Day Out Family Trail*. London, V&A 2001.

**Franklin**, Celia. Editor, *Victorian Collectors Trail*. London, V&A, 2001.

**Franklin**, Celia. *What to see at the V&A*. London, V&A 2001.

**Franklin**, Celia. 'Activity BackPacks at the V&A.' *GEM News*, No. 77, Spring 2000.

**Hinton**, Morna. 'Museum Text: Some North American Examples of Good Practice', in *Museum Management and Curatorship*, Vol.18, no.3, pp.309-324, 2000.

**Mulberg**, Colin [Co-author with Sharon Trotter]. *Introducing the V&A: a guide to the collections for teachers*, 12 p., ill., London, V&A, 2000. Contributing editors: Susan Morris, Susan O'Reilly and Carole **Mahoney**. ISBN 185177212X.

**Mulberg**, Colin [Co-author with Sharon Trotter]. *Visiting the V&A: essential information for teachers 2000-2001*, 12 p., ill., London, V&A, 2000. Contributing editors: Susan Morris, Susan O'Reilly and Carole **Mahoney**. ISBN 1851772111.

**Mulberg**, Colin. 'Using Access Consultants on Projects' [Case Study], pp 96-8, *Disability Directory for Museums and Galleries*, London, The Council for Museums, Archives and Libraries, 2001. ISBN 1903743001.

**Shah**, Fahmida. An article in the *Kensington & Chelsea News* on the Youth Programme at the V&A.

**Shaikh**, Hajra. 'Exploring cultural diversity' in *Including Museums -perspectives on museums, galleries and social inclusion*, Research Centre for Museums and Galleries, 2001.

**Stewart**, Imogen. 'Concepts of photography and visually impaired visitors to the V&A', *Barrier Free* Spring 2000.

**Stewart**, Imogen. 'Case Study, Victoria & Albert Museum. Accessible talks and interpretation', *Museum Practice*, Spring 2000.

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## APPENDIX 2 – PROFESSIONAL LECTURES AND CONFERENCE PAPERS

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**Anderson, David.** ‘Adult Learning and the Social Responsibilities of Museum’, at the seminar for museum professionals in Portugal, at the Museo de Villa Franca de Xira, Sobralino, Portugal. 7 April 2000.

**Anderson, David.** ‘Challenge by Britain’. Conference to launch the Japanese edition of ‘A Common Wealth’, Japanese Ministry of Education, Osaka. 29 May 2000.

**Anderson, David.** ‘Networked Museums in the Learning Age’. Lecture at VASARI conference, National Museum of Scotland. 27 July 2000.

**Anderson, David.** ‘A Common Wealth: Present Situation and Perspectives for the Future in England’. Keynote lecture at a seminar for museum directors and educators in Holland, at the British Council Amsterdam. 28 September 2000.

**Anderson, David.** Presentation on UK Museum Education and potential for partnerships at the UK China Forum 2<sup>nd</sup> meeting, Diao Yutai State Guesthouse, Beijing, China. 17 October 2000.

**Anderson, David.** Presentation on UK Digital Access and potential for partnerships at the UK China Forum 2<sup>nd</sup> meeting, Diao Yutai State Guesthouse, Beijing, China. 17 October 2000.

**Anderson, David.** ‘The Future of the Commonwealth Institute’. Contributor to seminar/informal dinner at the Commonwealth Institute, South Kensington, arranged by the Commonwealth Institute to inform their strategic development. 15 November 2000.

**Anderson, David.** ‘Outcomes in Museum Education’. Contributor to seminar for the DCMS Sponsored Bodies Education Network, at the Greycoat Civil Service Recreational Centre. 6 December 2000.

**Anderson, David.** ‘Innovations in Museum Education’. Lecture to PGCE students at the Department of Education Studies, University of Brighton, Falmer. 10 January 2001.

**Anderson, David.** ‘The Learning Power of Museums: Taking Stock’. Keynote lecture for the opening of the new Clore Education Centre, British Museum. 14 March 2001.

**Anderson, David.** ‘Pulling Power: What museums and galleries, large and small, can offer audiences of all kinds’. Inaugural conference, ‘The Learning Power of Museums: Taking Stock’, Clore Centre, British Museum. 14 March 2001.

**Cornish, Julie. Franklin, Celia. Gee, Nicola.** V&A Education programmes. Engage/ Institute for Education Course. 25 January 2001.

**Franklin, Celia.** Working with consultants. Visitor Studies Group one day event at the Science Museum. 15 November 2000.

**Hinton**, Morna. 'Being an audience advocate on a major museum project'. Lecture to MA students from UCL. 25 January 2001.

**Kirkup**, Nigel. 'Visitor Attractions and the role of Visitor Services in the Museum Sector', Presentation at ICOM Marketing meeting in Japan. September 2000.

**Shah**, Fahmida. '*V&A Voices – the Next Generation*, the youth newsletter'. Presentation given at the international seminar 'Museums and lifelong Learning' at the Institute fur Kulturwissenschaft in Vienna. June 2000.

**Shah**, Fahmida. V&A's Youth Initiative presentation on the 'Museum & Community' excursion for museum professionals from Germany, Switzerland and Austria organised by the University of Greenwich, 11 and 12 September 2000.

**Shah**, Fahmida. The University of Greenwich Museum Management Lecture series 'Museum in Partnership', November 2000.

**Shah**, Fahmida. A presentation and display on the V&A Youth Initiative at the Duke of Edinburgh's Award 2000 General Council, November 2000.

**Shah**, Fahmida. A joint presentation with three V&A youth guides, on their role as keyworkers at a transnational seminar 'Young People and Museums' organised by the Irish Museum of Modern Art. March 2001.

**Stewart**, Imogen. 'Drawing and Photography and visually impaired visitors to the V&A'. Presentation at the international seminar, Tactile Perception and Knowledge of the Artistic Form in Blind and Visually Impaired People, at the F.Cavazza Institute for Blind People, Bologna. 30 October - 1 November 2000.

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### **APPENDIX 3 – AUDIENCE RESEARCH REPORTS**

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- ‘So Will Computers Help? A review of visitor orientation needs at the V&A Museum and the potential of computers to work with the current orientation system to meet those needs’. Jo Graham, July 2000.
- ‘Repeat Visitation and programming at the V&A.’ Paulette McManus, March 2001.

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## APPENDIX 4 – OTHER PROFESSIONAL ACTIVITIES

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### **Anderson, David**

- Attended the ICOM/CECA conference on museum education in Christchurch, New Zealand, in November 2000.
- Advised Resource on learning outcomes in museum education.
- Advised Lord Puttnam of Queensgate on museum education.
- Member of Sponsored Bodies Education Network

### **Cotton, Clare**

- Visited the Ulster American Folk Park Museum in Northern Ireland with Patrick Hevey and Sally Merriman to look at Vista usage and development.

### **Durbin, Gail**

- Visited New York from 24 to 29 January 2001 with Lorna O'Brien and Fahmida Shah to discuss the possibility of a collaboration with the Metropolitan Museum over educational programmes to celebrate UK in NY in October 2001.
- Visited the Science Centre at La Vilette, Paris on 3 October 2000 with Sarah Stallard, Crispin and Grita Rose Innes and Sue Bird to look at provision for visually impaired people.
- Acted as a mentor for the Museums Association Continuing Professional Development Programme.

### **Franklin, Celia**

- Sits on the committee of, and is event and training co-ordinator, for the National Organisation for the Promotion of Visitor Studies.
- Became an Associate of the Museums Association in December 2000.
- Completed a work exchange during March and April 2001. She spent four weeks working alongside education staff at Denver Art Museum, Colorado, USA, where she completed an evaluation of their activity back-packs and developed and prototyped two interpretative devices. The exchange provided an opportunity to learn from other good practice, observe alternative work processes and study interpretative techniques, education programmes and visitor services at other museums and galleries in Denver, Chicago and New York.
- Celia Franklin contributed sessions to the joint V&A, British Museum and London University Institute of Education MA in Museums and Galleries in Education.

### **Greene, Marilyn**

- Administrator and organiser of skill-sharing meetings for the Central London Museums and Galleries Group.

### **Hevey, Patrick**

- Visited the Ulster American Folk Park Museum in Northern Ireland with Sally Merriman and Clare Cotton to look at Vista usage and development.
- Attended the Annual General Meeting of the Vista Users Group in Cambridge with Sally Merriman.
- Visited British Museum, Natural History Museum, Science Museum, Maritime Museum to evaluate Vista usage with Sally Merriman.

**Hinton, Morna**

- Attended the American Visitor Studies Association conference 5-9 August 2000.
- Visited Walsall New Art Gallery, Cartwright Hall Art Gallery and the Lowry Centre in February 2001 as part of planning a conference on art interactivity.

**Mahoney, Carole and Mills, Vicky**

- Visited Stockholm and Helsinki from 25 to 28 January 2001 to look at provision for schools and teachers in the Medieval Museum, Vasa Museum and Skansen Museum in Stockholm, the Ateneum, and Kiasma galleries in Helsinki. The visit included discussion with education officers about approaches to and philosophy of schools education in museums.

**Merriman, Sally**

- Visited the Ulster American Folk Park Museum in Northern Ireland with Patrick Hevey and Clare Cotton to look at Vista usage and development.
- Attended the Annual General Meeting of the Vista Users Group in Cambridge with Patrick Hevey.
- Attended a conference on E-Government and Computing.
- Visited British Museum, Natural History Museum, Science Museum, Maritime Museum and the Tate Britain to evaluate Vista usage with Patrick Hevey.

**Mulberg, Colin**

- Continued as a committee member of the Institution of Engineering Designers.

**O' Brien, Lorna**

- Visited New York from 24 to 29 January 2001 with Gail Durbin and Fahmida Shah to discuss the possibility of a collaboration with the Metropolitan Museum over educational programmes to celebrate UK in NY in October 2001.

**Shah, Fahmida**

- Contributed to BBC World service series looking at young people and museums. Interviews conducted with the Young Peoples Officer and a number of young people from the youth programme were aired between September and December 2000.
- Visited New York from 24 to 29 January 2001 with Gail Durbin and Lorna O'Brien to discuss the possibility of a collaboration with the Metropolitan Museum over educational programmes to celebrate UK in NY in October 2001.

**Shaikh, Hajra**

- Presentation on the South Asian Education Programme at a Community Consultation Day, Merton Civic Centre, 13 May 2000.
- Presentation on *The Arts of the Sikh Kingdoms* community education programme to students from the Reinhardt Academy, 30 May 2000.
- Presentation to Institute of Education MA students on working with the South Asian community, 31 May 2000.
- Organised a visit to the Education Department by Karni Singh Jasol, Assistant Curator of the Mehrangarh Fort Museum, 25 July 2000.

**McCann, Pat**

- Collected the Museum's Charter Mark on 13 February 2001 (the third time running that the museum has been awarded this) from Queen Elizabeth Conference Hall in Victoria.

**APPENDIX 5 STAFF – LEARNING AND VISITOR SERVICES DIVISION**

